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M O O R E ' S

N A T I O N A L    A I R S.

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# NATIONAL AIRS,

WITH WORDS

BY

THOMAS MOORE,

EDITED BY

CHARLES W. GLOVER.



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## P R E F A C E.

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THE "National Airs," to which Moore gave universal popularity by linking them with his graceful and appropriate words, are as warmly admired as the celebrated "Irish Melodies," and with equal reason. In the entire range of Modern Song there is nothing more exquisite than these charming lyrics, which were produced by the Poet, and harmonized under his supervision, when his taste had been matured, and his experience had been formed in the preparation of the Irish Melodies. "Oft in the stilly night," "Flow on, thou shining river," "Oh come to me when daylight sets," "Hark, the Vesper Hymn is stealing," are amongst the songs which every one knows and admires; and there are but few of the whole collection which, for beauty and expressive melody, are considered inferior to those more universally known.

In this, "The People's Edition of Moore's National Airs," it has been my study to arrange the symphonies and accompaniments in the simplest appropriate form, so as to render the whole easy of execution, and thus extend the circulation of the work to all admirers of vocal melody.

CHAS. W. GLOVER.

*February, 1860.*



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# MOORE'S NATIONAL AIRS.

---

## A TEMPLE TO FRIENDSHIP.

*With spirit, but not too quick.*



"A Tem - ple to Friend-ship," said Lau - ra, en - chant - ed, "I'll build in this gar - den, the



thought is di-vine!" Her Tem-ple was built, and she now on - ly want-ed An im-age of Friendship to



### A TEMPLE TO FRIENDSHIP.

place on the shrine. She flew to a sculp - tor, who set down be - fore her A

This musical score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one flat. The lyrics "place on the shrine. She flew to a sculp - tor, who set down be - fore her A" are written below the top staff. The music features eighth and sixteenth note patterns.

Friendship, the fair - est his art could in - vent, But so cold and so dull, that the youth-ful a - dor - er Saw

This section continues the musical score with three staves. The lyrics "Friendship, the fair - est his art could in - vent, But so cold and so dull, that the youth-ful a - dor - er Saw" are written below the top staff. The music includes eighth and sixteenth note patterns.

plain - ly this was not the i - dol she meant.

cres.

This section continues the musical score with three staves. The lyrics "plain - ly this was not the i - dol she meant." are written below the top staff. The music includes eighth and sixteenth note patterns, with a dynamic marking "cres." indicating a crescendo.

#### 2ND VERSE.

"Oh! nev - er," she cried, "could I think of en - shrin - ing An im - age, whose looks are so

p

This section continues the musical score with three staves. The lyrics "Oh! nev - er," she cried, "could I think of en - shrin - ing An im - age, whose looks are so" are written below the top staff. The music includes eighth and sixteenth note patterns, with a dynamic marking "p" indicating a piano (soft) dynamic.

A TEMPLE TO FRIENDSHIP.

The musical score consists of four systems of music, each with three staves: Treble, Bass, and a lower staff (likely Tenor or Alto). The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C').

**System 1:** The vocal line begins with a melodic line over a harmonic background. The lyrics are:

joy-less and dim; But yon lit - tle God, up - on ro - ses re - clin - ing, We'll make, if you please, Sir, a

**System 2:** The vocal line continues with a melodic line over a harmonic background. The lyrics are:

Friend - ship of him." So the bar - gain was struck—with the lit - tle God la - den She

**System 3:** The vocal line begins with a melodic line over a harmonic background. The lyrics are:

joy - ful - ly flew to her shrine in the grove—"Fare-well," said the sculp - tor, "you're not the first maid - en, Who

**System 4:** The vocal line begins with a melodic line over a harmonic background. The lyrics are:

came but for Friendship and took a - way Love."

In the fourth system, there is a dynamic instruction 'cres.' (crescendo) above the bass staff.

## OFT IN THE STILLY NIGHT.

*Con expressione.*

Musical score for piano and voice. The piano part is in 2/4 time, D major. The vocal part is in 2/4 time, C major. Dynamics include *p*, >, and *cres.*. Articulation marks include *stac.* and slurs. The vocal line begins with eighth-note chords.

Oft in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem - 'ry

Continuation of the musical score. The piano part features sustained chords. The vocal line continues the lyrics.

brings the light Of o - ther days a - round me. The smiles, the tears of boy-hood's years, The

Continuation of the musical score. The piano part features sustained chords. The vocal line continues the lyrics.

words of love then spo - ken; The eyes that shone, now dimm'd and gone, The cheer - ful hearts now

Continuation of the musical score. The piano part features sustained chords. The vocal line continues the lyrics.

OFT IN THE STILLY NIGHT.

bro - ken! Thus in the stil - ly night, Ere slum - ber's chain has bound me, Sad mem - 'ry

brings the light Of o - ther days a - round me.

cres.

2ND VERSE.

When I re - mem - ber all The friends so link'd to - ge - ther, I've seen a -

*p*

round me fall, Like leaves in win - try wea - ther; I feel like one, who treads a - lone Some

OFT IN THE STILLY NIGHT.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music is in common time. The lyrics are integrated into the musical lines. The first section of lyrics is: "ban - quet hall de - sert ed, Whose lights are fled, whose gar - land's dead, And all, but he, de - part - ed! Thus in the stil - ly night, Ere slum - ber's chain has bound me, Sad mem - 'ry". The second section of lyrics is: "brings the light Of o - ther days a - round me." A crescendo dynamic is indicated above the bass staff in the final measure.

ban - quet hall de - sert ed, Whose lights are fled, whose gar - land's dead, And all, but he, de -  
part - ed! Thus in the stil - ly night, Ere slum - ber's chain has bound me, Sad mem - 'ry  
brings the light Of o - ther days a - round me.

## IF IN LOVING, SINGING.

*Moderato.*



Musical score for the second system. It consists of two staves. The top staff continues from the previous system. The lyrics "If in lov - ing, sing - ing," are written below the notes. The bottom staff is in D major (indicated by a bass clef).

Musical score for the third system. It consists of two staves. The top staff continues from the previous system. The lyrics "night and day, We could tri - fie mer - ri - ly life a - way, Like" are written below the notes. The bottom staff is in D major (indicated by a bass clef).

Musical score for the fourth system. It consists of two staves. The top staff continues from the previous system. The lyrics "a - toms, dane - ing in the beam, Or day - flies skim - ming" are written below the notes. The bottom staff is in D major (indicated by a bass clef).

IF IN LOVING, SINGING.

o'er the stream; Like sum - mer o - dours, born to sigh Their

sweet - ness out, to die.

p      stac.

2ND VERSE.

How bril - liant, thought - less,

side by side, Thou and I could make our min - utes glide ! No

IF IN LOVING, SINGING.

A musical score for three voices (Soprano, Alto, Bass) in G minor. The vocal parts are arranged in three staves, with a basso continuo staff at the bottom. The lyrics for the first stanza are:

a - toms ev - er play'd so bright, No day - flies ev - er

A continuation of the musical score. The lyrics for the second stanza are:

danced so light, Nor o - dours ev - er mix'd their sigh, So

A continuation of the musical score. The lyrics for the final stanza are:

close as thou and I.

Accompaniment markings include  $p p$  and *rall.*

## BRIGHT BE THY DREAMS.

*In moderate time.*

The sheet music consists of five systems of three staves each. The top staff is soprano, the middle staff is piano, and the bottom staff is bass. The key signature is one flat, and the time signature is common time.

**System 1:** Soprano: "Bright be thy dreams—". Piano: Dynamics *p* and *p e riard.* Bass: Dynamics *p*.

**System 2:** Soprano: "may all thy weep-ing". Piano: Dynamics *p*. Bass: Dynamics *p*.

**System 3:** Soprano: "Turn in - to smiles, while thou art sleep - ing!". Piano: Dynamics *p*. Bass: Dynamics *p*.

**System 4:** Soprano: "Those by death or seas re - moved, Friends, who in thy spring - time knew thee, dim - in - u - endo. dim - in - u - endo.". Piano: Dynamics *f* and *p*. Bass: Dynamics *p*.

**System 5:** Soprano: "All thou'st ev - er prized or loved, In dreams come smil - ing to thee.". Piano: Dynamics *f* and *p*. Bass: Dynamics *p*.

## BRIGHT BE THY DREAMS.

2ND VERSE.

There may the child,

whose love lay deep - est, Dear - est of all, come while thou sleep - est;

Still the same— no charm for - got, No - thing lost that life had giv - en—  
*dim - in - u - endo.*      *dim - in - u - endo.*

*dim - in - u - endo.*

Or, if changed, but changed to what Thou'l find her yet in Heav-en.

## FLOW ON, THOU SHINING RIVER.

*In moderate time, with expression.*

The musical score consists of four staves of music. The top staff is in G major, 2/4 time, with dynamics p, f cres., and dim. The second staff is in D major, 2/4 time. The third staff is in G major, 2/4 time, with dynamic p. The bottom staff is in D major, 2/4 time. The lyrics are integrated into the music, appearing below the corresponding staves:

Flow on, thou shin - ing ri - ver, But, ere thou reach the

sea, Seek El - la's bow'r and give her The wreaths I fling o'er

thee. And tell her thus, if she'll be mine, The cur - rent of our

FLOW ON, THOU SHINING RIVER.

lives shall be, With joys a - long their course to shine, Like those sweet flow'rs on

thee.

*cres - cen - do.*

2ND VERSE.

But if in wan - d'ring thi - - ther, Thou find'st she mocks my

pray'r, Then leave those leaves to wi - - ther Up - on the cold bank

FLOW ON, THOU SHINING RIVER.

The musical score consists of three staves of music in common time, key signature of two flats. The top staff is for the soprano voice, the middle staff for the alto or tenor, and the bottom staff for the bass or double bass. The lyrics are integrated into the vocal parts. The score includes dynamic markings such as 'cres - - cen - - do.' and 'f' (fortissimo). The vocal parts are separated by brace lines.

there. And tell her thus, when youth is o'er, Her lone and love - less

charms shall be, Thrown by up - on life's weed - y shore, Like those sweet flow'rs from

thee.

cres - - cen - - do.

# FLOW ON, THOU SHINING RIVER.

(FOR TWO VOICES.)

*In moderate time, with expression.*

The musical score consists of two staves of music for two voices. The top staff is for the upper voice (soprano) and the bottom staff is for the lower voice (bass). The music is in common time, with a key signature of one flat. The notation includes various dynamics such as *p* (piano), *f* (forte), *cres.* (crescendo), and *dim.* (diminuendo). The vocal parts are accompanied by a piano or harp, indicated by the bass staff. The lyrics are integrated into the music, appearing below the vocal lines. The score is divided into three systems of measures, with the lyrics continuing across the measures.

Flow on, thou shin - ing ri - ver, But, ere thou reach the  
Flow on, thou shin - ing ri - ver, But, ere thou reach the  
sea, Seek El - la's bow'r and give her The wreaths I fling o'er  
sea, Seek El - la's bow'r and give her The wreaths I fling o'er

FLOW ON, THOU SHINING RIVER.

The musical score consists of three staves of music in common time and G major. The top staff features soprano vocal parts, the middle staff alto or tenor parts, and the bottom staff bass or double bass parts. The lyrics are integrated into the musical lines, appearing below the notes. The score includes dynamic markings such as 'cres - cen - do.' and '16' at the bottom left.

thee. And tell her thus, if she'll be mine, The cur - rent of our  
 thee. And tell her thus, if she'll be mine, our  
 lives shall be, With joys a - long their course to shine Like those sweet flow'rs on  
 lives shall be, With joys to shine Like those sweet flow'rs on  
 thee.  
 thee.  
 cres - cen - do.

FLOW ON, THOU SHINING RIVER.

2ND VERSE.

But if in wan - d'ring thi - - ther, Thou find'st she mocks my  
 But if in wan - d'ring thi - - ther, Thou find'st she mocks my

pray'r, Then leave those leaves to wi - ther Up - on the cold bank  
 pray'r, Then leave those leaves to wi - ther Up - on the cold bank

there. And tell her thus, when youth is o'er, Her lone and love - less  
 there. And tell her thus, when youth is o'er, Her

FLOW ON, THOU SHINING RIVER.

Musical score for 'Flow On, Thou Shining River.' featuring two staves of music with lyrics. The music is in common time, key signature of one flat, and consists of eighth and sixteenth notes. The lyrics are as follows:

charms shall be, Thrown by up - on life's weed - y shore, Like those sweet flow'rs from  
charms shall be, up - on life's shore, Like those sweet flow'rs from  
thee.  
thee.  
cres - - cen - - do.

## SO WARMLY WE MET.

*With tenderness.*

The musical score consists of three staves of music. The top staff is in G major, the middle staff is in G major, and the bottom staff is in D major. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "warm - ly we met and so fond - ly we part - ed, That which was the sweet - er ev'n". The second section is: "I could not tell, That first look of wel - come her sun - ny eyes dart - ed, Or". The third section is: "that tear of pas - sion which bless'd our fare - well. To meet was a Heav'n—and to part thus an - o - other, Our". The score includes dynamic markings such as "So", "mf", "cres.", and "p". The page number "c 2" is at the bottom left, and "19" is at the bottom right.

So

*mf* cres.

warm - ly we met and so fond - ly we part - ed, That which was the sweet - er ev'n

*p*

I could not tell, That first look of wel - come her sun - ny eyes dart - ed, Or

that tear of pas - sion which bless'd our fare - well. To meet was a Heav'n—and to part thus an - o - other, Our

c 2 19

SO WARMLY WE MET.

Musical score for the first verse of "So Warmly We Met." The score consists of three staves: Treble, Bass, and Organ. The lyrics describe a moment of joy and sorrow. The music features eighth-note patterns and some rests.

joy and our sor - rows seem'd ri - vals in bliss; Oh, Cu - pid's two eyes are not li - ker each o - ther, In

2ND VERSE.

Musical score for the second verse of "So Warmly We Met." The score consists of three staves: Treble, Bass, and Organ. The lyrics describe moments of happiness and sadness. The organ part includes a crescendo dynamic. The music features eighth-note patterns and some rests.

smiles and in tears, than that mo - ment to this. The

cres.

Musical score for the third section of "So Warmly We Met." The score consists of three staves: Treble, Bass, and Organ. The lyrics describe the start of a day. The organ part includes a piano dynamic. The music features eighth-note patterns and some rests.

first was like day - break, new, sud - den, de - li - cious, The dawn of à plea - sure scarce

Musical score for the final section of "So Warmly We Met." The score consists of three staves: Treble, Bass, and Organ. The lyrics describe the end of a day. The organ part features eighth-note patterns. The music features eighth-note patterns and some rests.

kin - dled up yet— The last was that fare - well of day - light, more pre - cious, More

SO WARMLY WE MET.



glow-ing and deep, as 'tis near - er its set. Our meet-ing, tho' hap - py, was tinged by a sor - row, To



think that such hap - pi - ness could not re-main, While our part - ing, tho' sad, gave a hope that to - mor-row Would



bring back the blest hour of meet - ing a - gain.



## SHOULD THOSE FOND HOPES.

*With expression.*

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. The third system starts with a treble clef, a key signature of one sharp, and a common time signature. The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. The vocal part has lyrics in each system. The piano part provides harmonic support with various chords and rhythmic patterns. Measure numbers are present at the beginning of each system.

Should those

fond hopes e'er for - sake thee, Which now so sweet-ly thy heart em - ploy; Should the

cold world come to wake thee From all thy vi - sions of youth and joy; Should the

gay friends for whom thou wouldst ban - ish Him who once thought thy young heart his

SHOULD THOSE FOND HOPES.

own, All, like spring-birds, false - ly van - ish, And leave thy win - ter un - heed-ed and

2ND VERSE.

alone. Oh ! 't is

then he thou hast slight - ed Would come to cheer thee, when all seem'd o'er; Then the

tru - ant, lost and blight - ed, Would to his bo - som be tak-en once more. Like that

SHOULD THOSE FOND HOPES.

dear bird we both can re - mem - ber, Who left us while sum-mer shone

round; But, when chill'd by bleak De - cem - ber, Up - on our threshold a wel - come still

found.

*cres.*

## FARE THEE WELL, THOU LOVELY ONE.

*With feeling.*

The musical score consists of five staves of music. The first staff starts with a rest followed by a melodic line. The second staff begins with a piano dynamic (p) and features a bass line with eighth-note patterns. The third staff continues the bass line. The fourth staff begins with a melodic line. The fifth staff concludes the section with a melodic line. The lyrics are integrated into the music, appearing below the notes. The music is in common time, with various key signatures (G major, A major, D major). The vocal part uses a mix of quarter and eighth notes. The piano part provides harmonic support with sustained notes and chords. The overall style is lyrical and expressive, as indicated by the performance instruction "With feeling."

Fare thee well, thou  
love - ly one! Love - ly still, but dear no more; Once his soul of Truth is gone,  
Love's sweet life is o'er. Thy words, what-e'er their flatt'ring spell, Could scarce have thus de-  
ceiv'd; But eyes that act - ed truth so well, Were sure to be be - liev'd. Then

*ad lib.*

FARE THEE WELL, THOU LOVELY ONE.

fare thee well, thou love - ly one! Love - ly still, but dear no more; Once his soul of  
 {  
 Truth is gone, Love's sweet life is o'er. Yet those eyes look  
 {  
 con-stant still, True as stars they keep their light; Still those cheeks their pledge ful - fil Of  
 {  
 blush - ing al - ways bright. 'Tis on - ly on Thy changeful heart the blame of falsehood  
 {

*ad lib.*

2ND VERSE.

FARE THEE WELL, THOU LOVELY ONE.

The musical score consists of three staves of music in G major (two treble clef staves and one bass clef staff) and common time. The vocal line is in the top staff, the piano accompaniment is in the middle staff, and the bass line is in the bottom staff. The lyrics are integrated into the music, appearing below the notes. The score includes a dynamic marking "ad lib." above the vocal line in the first section and again above the piano line in the third section.

lies : Love lives in ev'- ry o-ther part, But there, a - las ! he dies. Then

fare thee well, thou love - ly one ! Love - ly still, but dear no more; Once his soul - of

Truth is gone, Love's sweet life is o'er.

# LOVE AND HOPE.

*In moderate time.*

The musical score consists of three staves of music in G major, 2/4 time. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *mf*, *cres.*, *p*, *ten.*, and *At*. The 2nd verse begins with a repeat sign and a new section of music.

At  
morn, be - side yon sum - mer sea, Young Hope and Love re - clined; But scarce had noon - tide  
come, when he In - to his bark leap'd smil - ing - ly, And left poor Hope be -  
hind, And left poor Hope be - hind. "I

**2ND VERSE.**

## LOVE AND HOPE.

go," said Love, "to sail a - while A - cross this sun-ny main." And then so sweet his  
*stac.*

part-ing smile, That Hope, who nev - er dream'd of guile, Be - liev'd he'd come a

## 3RD VERSE.

gain. Be - liev'd he'd come a - gain. He  
*cres.*  
 ten.

lin - ger'd there till even-ing's beam A - long the wa - ters lay; And o'er the sands, in

## LOVE AND HOPE.

thought - ful dream, Oft traced his name, which still the stream As of - ten wash'd a -

## 4TH VERSE.

way, As of - ten wash'd a - way, At  
*cres.*  
*ten.*

length a sail ap-pears in sight, And tow'rd the maid - en moves;— 'Tis Wealth that comes, and  
*stac.*

gay and bright His gold - en bark re - flects the light— But, ah, it is not

## LOVE AND HOPE.

5TH VERSE.

Love's, it is not, is not Love's. An -

*cres.*

*ten.*

o - ther sail— 'twas Friendship show'd Her night lamp o'er the sea; And calm the light that

*p*

lamp be - stow'd, But Love had lights that warm - er glow'd, And where, a - las! was

6TH VERSE.

he? And where, a - las! was he? Now

*cres.*

*ten.*

LOVE AND HOPE.

fast a - round the sea and shore Night threw her dark - ling chain; The sun - ny sails were  
*stac.*

seen no more, Hope's morn-ing dreams of bliss were o'er— Love nev - er came a -

gain! Love nev - er came a - gain!

*ten.*

## HOW OFT, WHEN WATCHING STARS.

*With simplicity and feeling.*

SAVOYARD AIR.



How oft, when watch - ing stars grow pale, And round me sleeps the moon - light scene, To

hear a flute through yon - der vale I from my case - ment lean. "Oh! come, my

HOW OFT, WHEN WATCHING STARS.



love!" each note it ut-ters seems to say, "Oh! come, my



love! the night wears fast a - way." No, ne'er to mor - tal



ear Can words, tho' warm they be, Speak Pas-sion's lan - guage



half so clear As do those notes to me!



HOW OFT, WHEN WATCHING STARS.



2ND VERSE.

Then quick my own light lute I seek, And strike the chords with loud - est swell; And

tho' they nought to o - thers speak, *He* knows their lan - guage well. "I come— my

love!" Each sound they ut-ter seems to say— "I come, my

HOW OFT, WHEN WATCHING STARS.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is represented by the bass staff, which includes bass clef, key signature, and time signature. The music is in common time, with a key signature of one flat. The vocal parts enter at different times, with the soprano starting first, followed by the alto, and then the bass. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The score concludes with a section labeled "ad lib." followed by simple chords.

love! Thine, thine, till break of day." Oh! weak the power of

words, The hues of paint-ing dim, Com - pared to what those

sim-ple chords Then say and paint to him.

*ad lib.*

NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.

*Gaily.*

MAHARATTA AIR.

Ne'er talk of Wis - dom's gloom - y schools, Give me the Sage who's a - ble To

draw his mo - ral thoughts and rules, From the sun - shine of the ta - ble. Who learns how light - ly,

NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.

fleet - ly pass This world and all that's in it, From the bum - per that but

crowns his glass, And is gone a - gain next min - ute.

2ND VERSE.

The dia - mond sleeps with - in the mine, The pearl be - neath the wa - ter, While

*p*

*ten.*

NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.



Truth, more pre-cious, dwells in wine— The grape's own ro - sy daughter. And none can prize her



charms like him, Oh! none like him ob - tain her, Who thus can, like Le-



an - der, swim Thro' spark - ling floods to gain her.



# NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.

FOR TWO VOICES.

*Gaily.*

MAHARATTA AIR.

Ne'er talk of Wis - dom's gloom - y schools, Give me the sage who's a - ble To

Ne'er talk of Wis - dom's gloom - y schools, Give me the sage who's a - ble To

p

ten.

NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.

draw his mo - - ral thoughts and rules, From the sun - shine of the ta - ble. Who

draw his mo - - ral thoughts and rules, From the sun - shine of the ta - ble. Who

learns how light - ly, fleet - ly pass This world and all that's in it, From the

learns how light - ly, fleet - ly pass This world and all that's in it, From the

bum - per that but crowns his glass, And is gone a - gain next min-ute.

bum - per that but crowns his glass, And is gone a - gain next min-ute.

NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.



2ND VERSE.

The dia - mond sleeps with - in the mine, The pearl be -neath the wa - ter, While

The dia - mond sleeps with - in the mine, The pearl be -neath the wa - ter, While

Truth, more pre - cious, dwells in wine— The grape's own ro - sy daughter. And

Truth, more pre - cious, dwells in wine— The grape's own ro - sy daughter. And

NE'ER TALK OF WISDOM'S GLOOMY SCHOOLS.

none can prize her charms like him, Oh! none like him ob - tain her, Who

none can prize her charms like him, Oh! none like him ob - tain her, Who

thus can, like Le - an - der, swim Through spark - ling floods to gain her!

thus can, like Le - an - der, swim Through spark - ling floods to gain her!

*p*  
stac.  
*mf*  
*f*  
*p*  
*f*  
*cres.*  
*f*

# TOO PLAIN, ALAS!

*With melancholy feeling.*

FRENCH AIR.

The musical score consists of four staves of music. The top staff is for the soprano voice, the second staff for the alto or tenor voice, the third staff for the basso continuo (bassoon), and the bottom staff for the basso continuo (double bass). The key signature is one sharp (F#). The tempo markings include "lento." and "tempo primo." The lyrics are as follows:

Too plain, a -  
las! my doom is spo-ken, Nor canst thou veil the sad truth o'er; Thy  
heart is changed—thy vow is bro-ken— Thou lov'st no more— Thou lov'st no  
more. Tho' kind - ly still those eyes be - hold me, The smile is

TOO PLAIN, ALAS !

gone which once they wore! Though fond - ly still those arms en -

fold me, 'Tis not the same— thou lov'st no more! Though

fond - ly still those arms en - fold me, 'Tis not the same— thou lov'st no

2ND VERSE.

more! Too long my

cres. dim. pp

45

TOO PLAIN, ALAS!

dream of bliss be - liev-ing, I've thought thee all thou wert be - fore, But

now, a - las ! there's no de - ceiv-ing— 'Tis all too plain;— thou lov'st no

more. Oh ! thou as soon the dead could'st wa - ken As lost af -

fec - tion's life re - store; Give peace to her that is for -

TOO PLAIN, ALAS !

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The vocal line is in the top staff, accompanied by a piano or harpsichord in the middle and bass staves below. The lyrics are integrated into the vocal line.

sa - ken,      Or bring back him,      who loves      no more,      Give

peace      to her that is for - sa - ken,      Or bring back him,      who loves no

more.

cres.      dim.      pp

# REASON, FOLLY, AND BEAUTY.

*Quick and playful.*

ITALIAN AIR.



Rea-son, and Fol-ly, and Beau-ty, they say,

Went on a  
par - ty of plea - sure one day; Fol - ly play'd A - round the maid, The bells of his

Cap rung mer - ri - ly out, While Rea - son took To his ser - mon - book, Oh which was the

REASON, FOLLY, AND BEAUTY.

pleas - ant - er no one need doubt,

Which was the pleas - ant - er no one need doubt, Which was the pleas - ant - er no one need doubt.

2ND VERSE.

Beau - ty, who likes to be thought ve - ry sage, Turn'd for a

mo - ment to Rea - son's dull page, Till Fol - ly said, "Look here, sweet maid!"— The sight of his

REASON, FOLLY, AND BEAUTY.



Cap brought her back to her - self; While Rea - son read His leaves of lead, With no one to



mind him, poor sen - si - ble elf! no, no, no, no,—



No one to mind him, poor sen - si - ble elf! No one to mind him, poor sen - si - ble elf!



3RD VERSE.



Then Rea-son grew jeal-ous of Fol-ly's gay Cap, Had he that



REASON, FOLLY, AND BEAUTY.

on, he her heart might en - trap— “There it is,” Quoth Fol-ly, “old quiz!” (Fol-ly was

al-ways good na-tured, ’tis said.) “Un-der the sun, There’s no such fun, As Rea-son with

my Cap and bells on his head, ha! ha! ha! ha!

Rea-son with my Cap and bells on his head! Rea-son with my Cap, and bells on his head!”

REASON, FOLLY, AND BEAUTY.

4TH VERSE.

But Rea - son the head - dress so awk - ward - ly

wore, That Beau - ty now liked him still less than be - fore, While Fol - ly

took Old Rea - son's book, And twist - ed the leaves in a Cap of such

ton, That Beau - ty vow'd (Though not a - loud), She liked him still

REASON, FOLLY, AND BEAUTY.

A musical score for voice and piano. The vocal line is in soprano C-clef, common time, with lyrics in parentheses. The piano accompaniment is in bass F-clef, common time. The score consists of three systems of music. The first system starts with a piano introduction followed by the vocal line. The second system begins with a piano introduction followed by the vocal line. The third system starts with a piano introduction followed by the vocal line. The vocal line uses eighth and sixteenth note patterns. The piano accompaniment uses eighth and sixteenth note patterns. The lyrics are: "bet - ter in that than his own, yes, yes, yes, yes,—" in the first system; "liked him still bet - ter in that than his own, liked him still bet - ter in" in the second system; and "that than his own." in the third system. Measure numbers 53 and 54 are indicated at the end of the score.

(bet - ter in that than his own, yes, yes, yes, yes,—)

(liked him still bet - ter in that than his own, liked him still bet - ter in)

(that than his own.)

## WHEN THE FIRST SUMMER BEE.

*Sportively.*

GERMAN AIR.



When the first sum - mer bee      O'er the young rose shall hov - er, Then, like that gay

rov - er, I'll come to thee. He to flow - ers, I to lips, full of

WHEN THE FIRST SUMMER BEE.

sweets to the brim— What a meet - ing, what a meet - ing for me and for  
him! . . . . When the first sum - mer bee O'er the  
young rose shall hov - er, Then, like that gay rov - er, I'll come to thee. Then,  
like that gay rov - er, I'll come to thee.

55

WHEN THE FIRST SUMMER BEE.



2ND VERSE.

Then to ev' - ry bright tree      In the gar - den he'll wan - der, While I— oh! much

fond - er— Will stay      with      thee :      In      search      of      new      sweet - ness      through

thou - sands he'll run,      While      I      find      the      sweet - ness      of      thou - sands      in

WHEN THE FIRST SUMMER BEE.

one. . . . . Then to ev' - ry bright tree In the

*stac.*

gar - den he'll wan - der, While I,— oh! much fond - er, Will stay with thee. While

I,— oh much fond - er, Will stay with thee.

*Rallentando.*

*mf* *p* *f* *p* *decreas.*

# ALL THAT'S BRIGHT MUST FADE.

*Melancholy.*

INDIAN AIR.



Continuation of the musical score. The piano part continues its eighth-note pattern. The vocal part begins with the lyrics 'All that's bright must fade,' followed by 'The bright - est still the fleet - est,' and 'All that's sweet was.' The piano accompaniment provides harmonic support throughout.

Continuation of the musical score. The piano part continues its eighth-note pattern. The vocal part continues with the lyrics 'made But to be lost when sweet-est!' and 'Stars that shine and fall, . . . The.' The piano accompaniment provides harmonic support throughout.

Continuation of the musical score. The piano part continues its eighth-note pattern. The vocal part continues with the lyrics 'flow'r that drops in spring - ing,' 'These, a - las! are types of all To which our hearts are.' The piano accompaniment provides harmonic support throughout.

ALL THAT'S BRIGHT MUST FADE.

The musical score consists of two staves. The top staff is in G major and the bottom staff is in D major. The lyrics are:

cling - ing. All that's bright must fade, The bright - est still the fleet - est,

All that's sweet was made But to be lost when sweet-est!

A dynamic marking "p" (piano) is placed above the bassoon line in the second measure of the first staff. A crescendo marking "cres." is placed above the bassoon line in the fourth measure of the second staff.

2ND VERSE.

The musical score consists of two staves. The top staff is in G major and the bottom staff is in D major. The lyrics are:

Who would seek or prize De - lights that end in ach - ing? Who would trust to

The musical score consists of two staves. The top staff is in G major and the bottom staff is in D major. The lyrics are:

ties That ev' - ry hour are break-ing? Bet - ter far to be . . . In

ALL THAT'S BRIGHT MUST FADE.

The musical score consists of three systems of music, each with three staves: Treble, Alto, and Bass. The key signature is one flat, and the time signature is common time.

**System 1:** The lyrics are "ut - ter dark-ness ly - ing, Than be blest with light and see That light for ev - er". The music features eighth-note patterns and some sixteenth-note figures.

**System 2:** The lyrics are "fly - ing! All that's bright must fade, The bright - est still the fleet - est;". A dynamic marking "p" (piano) is placed above the bass staff in the middle of this system.

**System 3:** The lyrics are "All that's sweet was made But to be lost when sweet-est!". This system concludes with a crescendo, indicated by the word "cres." above the bass staff.

# ALL THAT'S BRIGHT MUST FADE.

FOR TWO VOICES.

*Melancholy.*

INDIAN AIR.



All that's bright must fade, The bright - est still the fleet - est, All that's sweet was

All that's bright must fade, The bright - est still the fleet - est, All that's sweet was

made But to be lost when sweet-est! Stars that shine and fall,— . The

made But to be lost when sweet-est! Stars that shine and fall,— The

ALL THAT'S BRIGHT MUST FADE.

flow'r that drops in spring - ing, These, a - las! are types of all To which our hearts are  
 flow'r that drops in spring - ing, These, a - las! are types of all To which our hearts are

cling - ing. All that's bright must fade, The bright - est still the fleet - est,  
 cling - ing. All that's bright must fade. The bright - est still the fleet - est,

All that's sweet was made But to be lost when sweet-est!  
 All that's sweet was made But to be lost when sweet-est!

cres.

## ALL THAT'S BRIGHT MUST FADE.

2ND VERSE.

Who would seek or prize De-lights that end in ach-ing? Who would trust to  
Who would seek or prize De-lights that end in ach-ing? Who would trust to

ties That ev-ry hour are break-ing? Bet-ter far to be . . . In  
ties That ev-ry hour are break-ing? Bet-ter far to be In

ut-ter dark-ness ly-ing, Than be blest with light and see That light for ev-er  
ut-ter dark-ness ly-ing, Than be blest with light and see That light for ev-er

ALL THAT'S BRIGHT MUST FADE.

Musical score for 'All That's Bright Must Fade'. The score consists of three staves. The top two staves are soprano voices in common time, both starting with a key signature of one flat. The first staff uses a treble clef, and the second staff uses an alto clef. The basso continuo staff at the bottom uses a bass clef and has a bassoon part below it. The vocal parts sing 'fly - ing! All that's bright must fade, The bright-est still the fleet-est;'. The basso continuo staff has a dynamic marking 'p'.

Continuation of the musical score. The soprano voices sing 'All that's sweet was made But to be lost when sweet-est!'. The basso continuo staff shows a crescendo dynamic, indicated by 'cres.' above the notes.

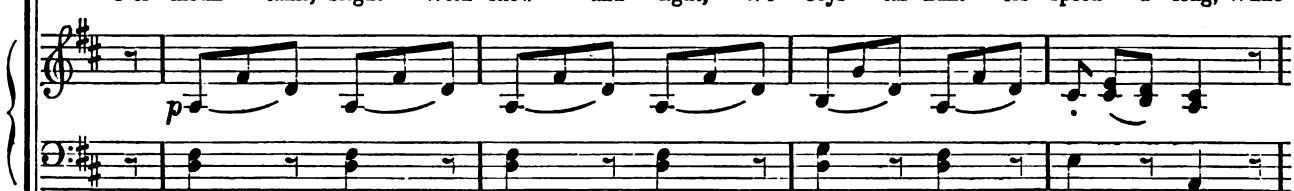
# THE CRYSTAL HUNTERS.

*Gaily.*

SWISS AIR.



O'er moun - tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While



grots, and caves, And i - oy waves, Each in - stant e - cho to our song; And



## THE CRYSTAL HUNTERS.

*ad lib.*      *a tempo.*

when we meet with store of gems, We grudge not kings their di - a - dems.— O'er

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

i - cy waves, Each in - stant e-cho to our song, Each in - stant e - cho

to our song.

THE CRYSTAL HUNTERS.

2ND VERSE.

No Lov - er half so fond - ly dreams Of spar - kles from his la - dy's eyes, As

*p.*

we of those re - fresh - ing gleams, That tell where deep the crys - tal lies. Though

*ad lib.*

next to crys - tal we, too, grant, That la - dies' eyes may most en - chant— O'er

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

THE CRYSTAL HUNTERS.

i - cy waves, Each in - stant e - cho to our song, Each in - stant e - cho

to our song.

3RD VERSE.

Some - times when o'er the Al - pine rose, The gold - en sun - set leaves its ray, So

like a gem the flow' - ret glows, We thi - ther bend our head - long way: And

THE CRYSTAL HUNTERS.

*ad lib.* *a tempo.*

though we find no trea - sure there, We bless the rose, that shines so fair— O'er

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

i - cy waves, Each in - stant e-cho to our song, Each in - stant e - cho

to our song.

# THE CRYSTAL HUNTERS.

FOR THREE VOICES.

*Gaily.*

SWISS AIR.



FIRST VOICE.

O'er

SECOND VOICE.

'er

BASS.

O'er



THE CRYSTAL HUNTERS.



moun - tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While



moun - tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While



moun - tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While



grots, and caves, and i - cy waves Each in - stant e - cho to our song; And



grots, and caves, and i - cy waves Each in - stant e - cho to our song; And



grots, and caves, and i - cy waves Each in - stant e - cho to our song; And



## THE CRYSTAL HUNTERS.

CHORUS.

*p a tempo.**ad lib.*

when we meet with store of gems, We grudge not kings their di - a - dems—O'er

when we meet with store of gems, We grudge not kings their di - a - dems—O'er

when we meet with store of gems, We grudge not kings their di - a - dems—O'er

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

THE CRYSTAL HUNTERS.

i - cy waves, Each in - stant e - cho to our song, Each in - stant e - cho

i - cy waves, Each in - stant e - cho to our song, Each in - stant e - cho

i - cy waves, Each in - stant e - cho to our song, Each in - stant e - cho

to our song.

to our song.

to our song.

*f*

*p*

## THE CRYSTAL HUNTERS.

2ND VERSE.



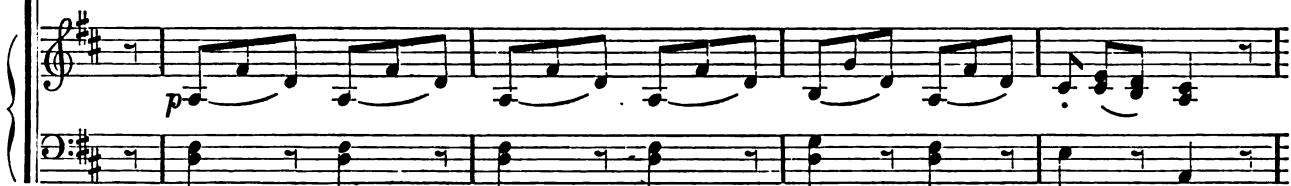
No Lov - er half so fond - ly dreams Of spar - kles from his la - dy's eyes, As



No Lov - er half so fond - ly dreams Of spar - kles from his la - dy's eyes, As



No Lov - er half so fond - ly dreams Of spar - kles from his la - dy's eyes, As



we of those re - fresh - ing gleams, That tell where deep the crys - tal lies. Though



we of those re - fresh - ing gleams, That tell where deep the crys - tal lies. Though



we of those re - fresh - ing gleams, That tell where deep the crys - tal lies. Though



## THE CRYSTAL HUNTERS.

CHORUS.  
*a tempo.**ad lib.*

next to crys - tal we, too, grant, That la - dies' eyes may most en - chant—O'er

next to crys - tal we, too, grant, That la - dies' eyes may most en - chant—O'er

*ad lib.*

next to crys - tal we, too, grant, That la - dies' eyes may most en - chant—O'er

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

THE CRYSTAL HUNTERS.

The musical score consists of four staves of music. The first three staves are in common time with a key signature of one sharp (F#). The fourth staff begins in common time with a key signature of one sharp (F#) and ends in common time with a key signature of zero sharps or flats (C). The lyrics are as follows:

i - ey waves, Each in - stant e-cho to our song, Each in - stant e - cho  
 i - ey waves, Each in - stant e-cho to our song, Each in - stant e - cho  
 i - ey waves, Each in - stant e-cho to our song, Each in - stant e - cho

{

to our song.

to our song.

to our song.

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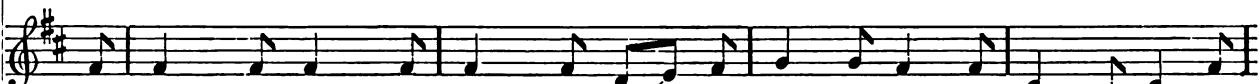
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## THE CRYSTAL HUNTERS.

3RD VERSE.



Some - times when o'er the Al - pine rose, The gold - en sun - set leaves its ray, So



Some - times when o'er the Al - pine rose, The gold - en sun - set leaves its ray, So



Some - times when o'er the Al - pine rose, The gold - en sun - set leaves its ray, So



like a gem the flow' - ret glows, We thi - ther bend our head - long way: And



like a gem the flow' - ret glows, We thi - ther bend our head - long way: And

like a gem the flow' - ret glows, We thi - ther bend our head - long way: And

## THE CRYSTAL HUNTERS.

CHORUS.

*p a tempo.**ad lib.*

though we find no trea - sure there, We bless the rose, that shines so fair— O'er

though we find no trea - sure there, We bless the rose, that shines so fair— O'er

*ad lib.*

though we find no trea - sure there, We bless the rose, that shines so fair— O'er

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

moun-tains, bright With snow and light, We Crys - tal hunt - ers speed a - long, While grots, and caves, And

THE CRYSTAL HUNTERS.

icy waves, Each instant echo to our song, Each instant echo  
*cres.*  
icy waves, Each instant echo to our song, Each instant echo  
*cres.*  
icy waves, Each instant echo to our song, Each instant echo

*ad lib.* *tr.*  
to our song.  
*ad lib.* *n.*  
to our song.  
*ad lib.*  
to our song.

# LOVE IS A HUNTER BOY.

*In moderate time with simplicity.*

LANGUEDOCIAN AIR.



*8va.*

*loco.*

Love is a hunt - er - boy, Who makes young hearts his prey;

And in his nets of joy En - snares them night and day.

LOVE IS A HUNTER BOY.

Musical score for the first part of 'Love is a Hunter Boy'. The music is in common time with a key signature of one sharp. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

In vain con - cealed they lie, Love tracks them ev' - ry where;

Continuation of the musical score. The vocal line continues with the lyrics:

In vain a - loft they fly, Love shoots them fly - ing there.

Final section of the musical score. The vocal line ends with a forte dynamic (f), followed by piano (p), then a diminuendo (dim.), and finally a rallentando (rall.). The vocal line concludes with a series of eighth-note chords.

2ND VERSE.

Musical score for the second verse. The music is in common time with a key signature of one sharp. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

But 'tis his joy most sweet, At ear - ly dawn to trace The

A dynamic marking 'pp' (pianissimo) is present in the bass staff.

LOVE IS A HUNTER BOY.

print of Beau - ty's feet, And give the trem - bler chase.

And most he loves through snow To track those foot - steps fair,

For then the Boy doth know, None track'd be - fore him there.

*8va.* . . . . . *loco.*

*f* *p* *dim.* *rall.*

## NO.—LEAVE MY HEART TO REST.

*With feeling.*

*Rall.* SPANISH AIR.

*espress.*

No,—leave my heart to rest, if rest it may, When Youth, and Love, and Hope have pass'd a-

way— Couldst thou, when sum - mer hours are fled, To some poor

leaf that's fall'n and dead, Bring back the hue it wore, the scent it

NO,—LEAVE MY HEART TO REST.

Musical score for the first verse. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are: "shed? No,— leave this heart to rest, if rest it may, When Youth, and".

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment includes dynamic markings *mf* and *p*. The lyrics are: "Love, and Hope have pass'd a - way."

2ND VERSE.

Musical score for the second verse. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics are: "Oh! had I met thee then, when life was bright, Thy smile might still have fed its tran - quil".

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment includes dynamic markings *mf* and *p*. The lyrics are: "light. But now thou break'st like sun - ny skies, Too late to".

NO,—LEAVE MY HEART TO REST.

The musical score consists of three staves of music in common time, key signature of one flat, and a basso continuo staff below. The vocal line is in soprano C-clef, and the piano accompaniment is in basso C-clef. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). The vocal part begins with eighth-note patterns, followed by sixteenth-note patterns, and concludes with a sustained note. The piano accompaniment provides harmonic support with sustained notes and chords.

cheer the sea - man's eyes, When wreck'd and lost his bark be - fore him

lies!

No,— leave this heart to rest, if rest it may, When Youth, and

Love, and Hope have pass'd a - way.

## WHEN LOVE IS KIND.

*With humour.*

AUSTRIAN AIR.

Piano accompaniment in 3/8 time, key of A major (two sharps). The right hand plays eighth-note chords, and the left hand provides harmonic support. Dynamics include *p* (piano) and *ff* (fortissimo).

When Love is kind,

Piano accompaniment in 3/8 time, key of A major. The right hand plays eighth-note chords, and the left hand provides harmonic support. Dynamics include *ff* (fortissimo) and *p* (piano).

Cheer - ful, and free, Love's sure to find Wel - come from me

Piano accompaniment in 3/8 time, key of A major. The right hand plays eighth-note chords, and the left hand provides harmonic support.

But when Love brings Heart - ache or pang, Tears and such things—

Piano accompaniment in 3/8 time, key of A major. The right hand plays eighth-note chords, and the left hand provides harmonic support.

WHEN LOVE IS KIND.

Love may go hang! When Love brings . Heart-ache or pang, Tears and such

things— Love may go hang!

2ND VERSE.

If Love can sigh

For one a lone, Well pleased am I To be that one.

WHEN LOVE IS KIND.

But should I see Love giv'n to rove To two— or three,

The music consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The lyrics "But should I see Love giv'n to rove To two— or three," are written below the notes.

Then good - bye Love! When I see Love giv'n to rove To two— or

The music continues with two staves. The top staff has a treble clef and one sharp. The bottom staff has a bass clef and one sharp. The lyrics "Then good - bye Love! When I see Love giv'n to rove To two— or" are written below the notes.

three, Then good - bye Love!

The music continues with two staves. The top staff has a treble clef and one sharp. The bottom staff has a bass clef and one sharp. The lyrics "three, Then good - bye Love!" are written below the notes. A dynamic marking "f" is present on the bass staff.

3RD VERSE.

Love must in short,

The music continues with two staves. The top staff has a treble clef and one sharp. The bottom staff has a bass clef and one sharp. The lyrics "Love must in short," are written below the notes. A dynamic marking "p" is present on the bass staff.

WHEN LOVE IS KIND.

Keep fond and true, Through good re - port, And e - vil too!

Else here I swear, Young Love may go, For aught I care,

To Je - ri - cho. Yes, I swear, Young Love may go, For aught I

care, To Je - ri - cho.

The musical score consists of four staves of music in common time, key signature of one sharp (F#). The top staff features a soprano vocal line with eighth-note patterns. The second staff contains a piano accompaniment with eighth-note chords. The third staff shows a basso continuo line with sustained notes and bassoon-like entries. The bottom staff provides harmonic support with eighth-note chords. The lyrics are integrated into the vocal line, with some words appearing on multiple staves.

## PEACE BE AROUND THEE.

*Affectionately.*

SCOTCH AIR.



Peace be a - round thee, wher - ev - er thou rov'st, May life be, for thee, one sum - mer's day, And



all that thou wish - est and all that thou lov'st, Come smil - ing a - round thy sun - ny way; If



PEACE BE AROUND THEE.

sor - row o'er this calm should break, May ev'n thy tears pass off so light - ly,

Like spring-show'rs, they'll on - ly make The smiles that fol - low shine more bright - ly.

2ND VERSE.

May

Time, who sheds his blight o'er all, And dai - ly dooms some joy to death, O'er

## **PEACE BE AROUND THEE.**

thee let years so gent - ly fall They shall not crush one flow'r be -neath! As  
 half in shade and half in sun, This world a - long its path ad - van - ces,  
*dol. ed espress.* *espress.*  
 May that side the Sun's up - on, Be all that e'er shall meet thy glan - ces!

# PEACE BE AROUND THEE.

FOR TWO VOICES.

*Affectionately.*

SCOTCH AIR.



*soave.*

Peace be a - round thee, wher - ev - er thou rov'st, May life be, for thee, one sum - mer's day, And  
*soave.*

Peace be wher - ev - er thou rov'st, May life be one sum - mer's day,

all that thou wish - est and all that thou lov'st Come smil - ing a - round thy sun - ny way! If

And all that thou wish - est and lov'st Come smil-ing a - round thy way! If

PEACE BE AROUND THEE.

sor-row e'er this calm should break, May ev'n thy tears pass off so light - ly,  
 sor-row e'er this calm should break, May ev'n thy tears pass off so light - ly,

*dol.*

*espress.*

Like spring-show'rs, they'll on - ly make The smiles that fol - low shine more bright - ly!

*dol.*

Like spring-show'rs they'll on - ly make The smiles that fol - low shine bright - ly!

*Sost.*

The smiles that fol - low shine bright - ly!

2ND VERSE.

May

*cres.*

*dim.*

*p*

PEACE BE AROUND THEE.

Time, who sheds his blight o'er all, And dai - ly dooms some joy to death, O'er  
who sheds his blight o'er all, And dooms some joy to death,

thee let years so gent - ly fall They shall not crush one flow'r be -neath! As  
let years so gent - ly fall They shall not crush one flow'r be -neath! As

half in shade and half in sun, This world a - long its path ad - van - ces,  
half in shade and half in sun, This world a - long its path ad - van - ces,

PEACE BE AROUND THEE.

*dol. ed express.*

May that side the Sun's up - on, Be all that e'er shall

May that side the Sun's up - on, Be all that e'er shall

Sust.

*express.*

meet thy glan - ces !

meet thy glan - ces !

m.f.

cres.

dim.

p

# HARK! THE VESPER HYMN IS STEALING.

*In moderate time.*

RUSSIAN AIR.



Hark! the ves - per



hymn is steal - ing O'er the wa - ters soft and clear;

Near - er yet and near - er peal - ing, Now it bursts up-

HARK! THE VESPER HYMN IS STEALING.

Musical score for the first system of the hymn. The vocal line starts with a dotted half note followed by eighth notes, with dynamic *f*. The piano accompaniment consists of eighth-note chords in the bass and middle octaves. The lyrics are: "on the ear. Ju - bi - la - te, Ju - bi - la - te,"

Musical score for the second system. The vocal line continues with eighth-note chords. The piano accompaniment features eighth-note chords in the bass and middle octaves. The lyrics are: "Ju - bi - la - te, A - men. Far - ther now, now

Musical score for the third system. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords in the bass and middle octaves. The lyrics are: "far - ther steal - ing, Soft it fades up - on the ear. Far - ther now, now

Musical score for the fourth system. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords in the bass and middle octaves. The lyrics are: "far - ther steal - ing, Soft it fades up - on the ear." The piano part ends with a crescendo.

## HARK! THE VESPER HYMN IS STEALING.

2ND VERSE.

Now, like moon - light

A musical score for three voices (Soprano, Alto, Bass) in common time and G major. The vocal parts are arranged in three staves. The Soprano staff begins with a rest followed by a dotted half note. The Alto staff has a continuous eighth-note pattern. The Bass staff has a continuous quarter-note pattern. The lyrics "Now, like moon - light" are written below the bass staff.

waves re - treat - ing To the shore, it dies a - long;

A continuation of the musical score for three voices. The Soprano staff has a continuous eighth-note pattern. The Alto staff has a continuous eighth-note pattern. The Bass staff has a continuous quarter-note pattern. The lyrics "waves re - treat - ing To the shore, it dies a - long;" are written below the bass staff.

Now, like an - gry surg - es meet - ing, Breathes the min - gled

A continuation of the musical score for three voices. The Soprano staff has a continuous eighth-note pattern. The Alto staff has a continuous eighth-note pattern. The Bass staff has a continuous quarter-note pattern. The lyrics "Now, like an - gry surg - es meet - ing, Breathes the min - gled" are written below the bass staff.

tide of song. Ju - bi - la - te, Ju - bi - la - te,

A continuation of the musical score for three voices. The Soprano staff has a continuous eighth-note pattern. The Alto staff has a continuous eighth-note pattern. The Bass staff has a continuous quarter-note pattern. The lyrics "tide of song. Ju - bi - la - te, Ju - bi - la - te," are written below the bass staff.

HARK! THE VESPER HYMN IS STEALING.

Musical score for the first system of "Hark! The Vesper Hymn is Stealing." The music is in common time, key signature is one flat. The vocal line consists of two staves: soprano (treble clef) and alto (bass clef). The piano accompaniment is in the bass staff. The vocal part begins with "Ju - bi - la - te," followed by a melodic line with eighth and sixteenth notes. The piano part provides harmonic support with sustained chords and eighth-note patterns. The dynamic is marked *pp* (pianissimo) at the end of the section.

Musical score for the second system of "Hark! The Vesper Hymn is Stealing." The vocal line continues with "men. Hush! a - gain, like waves re - treat - ing To the shore, it dies a - long. Hush! a - gain, like". The piano accompaniment maintains its harmonic function with sustained chords and eighth-note patterns. The dynamic remains *pp*.

Musical score for the third system of "Hark! The Vesper Hymn is Stealing." The vocal line concludes with "waves re - treat - ing To the shore, it dies a - long." The piano accompaniment continues with eighth-note patterns. A dynamic marking "eres." is placed above the piano staff, indicating a change in the piano's performance.

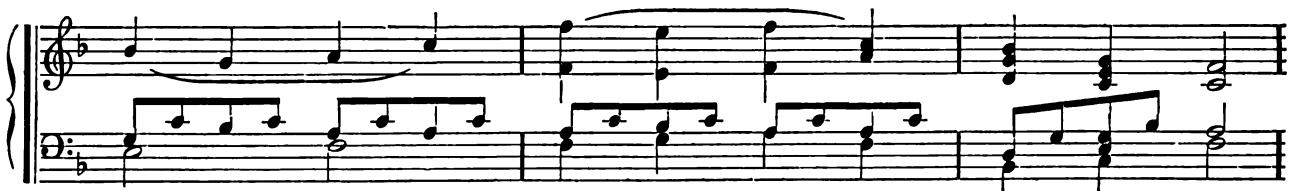
Musical score for the final system of "Hark! The Vesper Hymn is Stealing." The piano accompaniment provides a concluding harmonic structure with sustained notes and eighth-note patterns.

# HARK! THE VESPER HYMN IS STEALING.

## GLEE.

*In moderate time.*

RUSSIAN AIR.



## TREBLE.



Hark! the ves - per hymn is steal - ing O'er the wa - ters soft and clear; Near - er yet and  
COUNTER.



## TENOR.



## BASS.



## PIANOFORTE.



HARK! THE VESPER HYMN IS STEALING.

near - er peal - ing, Now it bursts up - on the ear. Ju - bi - la - te,  
la - te, A - men, A - men. Ju - bi - la - te,  
la - te, A - men, A - men. Ju - bi - la - te,  
la - te, A - men, A - men. Ju - bi - la - te,  
la - te, A - men, A - men. Ju - bi - la - te,  
la - te, A - men, A - men. Ju - bi - la - te,  
la - te, A - men, A - men. Ju - bi - la - te,

Ju - bi - la - te, Ju - bi - la - te, A - men. Far - ther now, now  
Ju - bi - la - te, Ju - bi - la - te, A - men. Ju - bi -  
Ju - bi - la - te, Ju - bi - la - te, A - men. Ju - bi -  
Ju - bi - la - te, Ju - bi - la - te, A - men. Ju - bi -

HARK! THE VESPER HYMN IS STEALING.

far - ther steal - ing, Soft it fades up - on the ear. Far - ther now, now far - ther steal - ing,

la - te, A - men, A - men, Ju - bi - la - te,

la - te, A - men, A - men, Ju - bi - la - te,

la - te, A - men, A - men, Ju - bi - la - te,

la - te, A - men, A - men, Ju - bi - la - te,

Soft it fades up - on the ear.

A - men, A - men.

A - men, A - men.

A - men, A - men.

cres.

## HARK! THE VESPER HYMN IS STEALING.

**2ND VERSE.**

Now, like moon-light waves re - treat - ing To the shore, it dies a - long ; Now, like an - gry

Ju - - bi -

Ju - - bi -

Ju - - bi -

surg - es meet - ing, Breaks the min - gled tide of song. Ju - bi - la - te,  
 la - te, A - men, A - men. Ju - bi - la - te,  
 la - te, A - men, A - men. Ju - bi - la - te,  
 la - te, A - men, A - men. Ju - bi - la - te,

## HARK! THE VESPER HYMN IS STEALING.

Jubilate, Jubilate, Amen. Hush! again, like  
 Jubilate, Jubilate, Amen. Ju - bi -  
 Jubilate, Jubilate, Amen. Ju - bi -  
 Jubilate, Jubilate, Amen. Ju - bi -

waves re - treat - ing To the shore, it dies a - long. Hush! a - gain, like waves re - treat - ing

la - - te, A - men, A - men. Ju - - bi - la - te,

la - - te, A - men, A - men. Ju - - bi - la - te,

la - - te, A - men, A - men. Ju - - bi - la - te,

{

la - - te, A - men, A - men. Ju - - bi - la - te,

## HARK! THE VESPER HYMN IS STEALING.

The musical score consists of five staves of music. The first staff is in G clef, the second in F clef, the third in G clef, the fourth in C clef, and the fifth in F clef. The key signature is one flat. The time signature is common time. The lyrics are as follows:

To the shore, it dies a - long.  
A - men, A - men.  
A - men, A - men.  
A - men, A - men.

A crescendo mark (cres.) is placed above the fourth staff.

# LIKE ONE, WHO DOOM'D.

*With melancholy expression.*

INDIAN AIR.



LIKE ONE, WHO DOOM'D.

ship, in sight of shore, goes down— That shore, to which he hast-ed— And

all the wealth he thought his own Is o'er the wa - ters wast - ed.

2ND VERSE.

Like

*cres.*

*dim.*

him, this heart, through ma-ny a track Of toil and sor - row stray-ing, One

LIKE ONE, WHO DOOM'D.

The musical score consists of four staves of music in common time, key signature of two flats. The vocal part (Soprano) has lyrics in parentheses. The piano accompaniment includes dynamic markings like *mf*, *p*, *cres.*, *dim.*, and *p*.

hope a - lone brought fond - ly back, Its toil and grief re - pay - ing. Like

him, a - las, I see that ray Of hope be - fore me per-ish; And

one dark min - ute sweep a - way What took whole years to cher - ish.

*cres.* *dim.* *p*

# IF IN LOVING, SINGING.

FOR TWO VOICES.

*Moderato.*

SPANISH AIR.

2

p *sempre staccato.* cres.

If in lov - ing, sing - ing,

If in lov - ing, sing - ing,

night and day, We could tri - fie mer - ri - ly life a - way, Like

night and day, We could tri - fie mer - ri - ly life a - way, Like

IF IN LOVING, SINGING.

The musical score consists of three staves of music in common time, key signature of one flat. The lyrics are integrated into the musical lines.

**Staff 1:**

- Line 1: a - toms, danc - ing in the beam, Or day - flies skim - ming
- Line 2: a - toms, danc - ing in the beam, Or day - flies skim - ming
- Line 3: (continuation of Staff 1)

**Staff 2:**

- Line 1: o'er the stream; Like sum - mer o - dours, born to sigh Their
- Line 2: o'er the stream; Like sum - mer o - dours, born to sigh Their
- Line 3: (continuation of Staff 2)

**Staff 3:**

- Line 1: sweet - ness out and die.
- Line 2: sweet - ness out and die.
- Line 3: (continuation of Staff 3)

Accompaniment details: The bass line features eighth-note chords. The piano part includes dynamic markings like *p* (piano) and *stac.* (staccato). The vocal parts consist of eighth and sixteenth notes.

IF IN LOVING, SINGING.

2ND VERSE.

How brill - liant, thought - less,

How brill - liant, thought - less,

side by side, Thou and I could make our min - utes glide! No

side by side, Thou and I could make our min - utes glide! No

a - toms ev - er play'd so bright, No day - flies ev - er

a - toms ev - er play'd so bright, No day - flies ev - er

IF IN LOVING, SINGING.

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of three staves. The first two staves are identical, showing a melody with eighth and sixteenth notes. The lyrics are: "danced so light, Nor o - dours ev - er mix'd their sigh, So". The third staff shows a harmonic progression with chords and rests. The piano part has a bass line and harmonic support.

Continuation of the musical score. The vocal parts repeat the melody from the previous section. The lyrics are: "close as thou and I." The piano part continues with harmonic support, including a dynamic marking "pp rall." (pianissimo, rallentando) over a sustained bass note.

## WHEN FIRST THAT SMILE.

*With feeling.*

AIR UNKNOWN.



When first that smile, like sun-shine, bless'd my sight,      Oh! what a vi - sion then came o'er me!



Long years of love, of calm and pure de - light, Seem'd in that smile to pass be-



fore me. Ne'er did the pea - sant dream, ne'er dream of sum - mer skies, Of



WHEN FIRST THAT SMILE.

gold - en fruit, and har - vests spring - ing, With fond - er hope than I of those sweet eyes,

And of the joy their light was bring - ing.

2ND VERSE.

Where now are all those fond - ly pro - mised hours? Oh! wo - man's faith is like her bright - ness—

Fad - ing as fast as rain - bows or day - flow'rs, Or aught that's known for grace and

## WHEN FIRST THAT SMILE.

light - ness. Short as the Per-sian's pray'r, h's pray'r at close of day, Must  
 be each vow of Love's re - peat - ing— Quick let him wor-ship Beau-ty's pre-cious ray,  
 Ev'n while he kneels, that ray is fleet - ing.

# ROW GENTLY HERE.

*Moderato.*

VENETIAN AIR.



Row gent - ly here, my gon - do - lier, So soft - ly wake the

tide; That not an ear on earth may hear. But hers to whom we

ROW GENTLY HERE.

glide. . . . Had Heav'n but tongues to speak, as well As star - ry eyes to

*ad lib.*

see, Oh think what tales 'twould have to tell Of wan - d'ring youths like

me.

*cres.* *rallen.*

2ND VERSE.

Now rest thee here, my gon - do - lier, Hush, hush— for up I

*p*

ROW GENTLY HERE.

go To climb yon light Bal - co - ny's height, While thou keep'st watch be -

low.— Ah! did we take for Heav'n a - bove But half such pains as

we, Take, day and night, for wo - man's love, What an - gels we should

be!

*ad lib.*

*cres.* *rallen.*

# ROW GENTLY HERE.

FOR TWO VOICES.

*Moderato.*

VENETIAN AIR.

Row gent - ly here, my gon - do - lier, So soft - ly wake the  
 Row gent - ly here, my gon - do - lier, So soft - ly wake the  
 tide; That not an ear on earth may hear, But hers to whom we  
 tide; That not an ear on earth may hear, But hers to whom we

ROW GENTLY HERE.

glide. . . Had Heav'n but tongues to speak, as well As star - ry eyes to  
glide. . . Had Heav'n but tongues to speak, as well As star - ry eyes to

*ad lib.*

see, Oh think what tales 'twould have to tell Of wan - d'ring youths like  
see, Oh think what tales 'twould have to tell Of wan - d'ring youths like

me.  
me.

*cres.*

*rallen.*

ROW GENTLY HERE.

2ND VERSE.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the musical lines. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff continues the piano dynamic from the second staff. The music features eighth and sixteenth note patterns, with some notes connected by slurs. The lyrics are as follows:

Now rest thee here, my gon - do - lier, Hush, hush— for up I  
 Now rest thee here, my gon - do - lier, Hush, hush— for up I  
 go To climb yon light Bal - oo - ny's height, While thou keep'st watch be -  
 go To climb yon light Bal - oo - ny's height, While thou keep'st watch be -  
 low.— . . . Ah! did we take for Heav'n a - bove But half such pains as  
 low.— . . . Ah! did we take for Heav'n a - bove But half such pains as

ROW GENTLY HERE.

*ad lib.*

The musical score consists of two staves of music in common time, key of G major (indicated by a sharp sign). The top staff uses a treble clef, and the bottom staff uses a bass clef. The lyrics are written below the notes. The first section of the song has three stanzas, each starting with 'we' and ending with 'should'. The second section starts with 'be!' followed by a repeat sign. The third section ends with 'rallen.' (rallentando).

we Take, day and night, for wo - man's love, What an - gels we should

we Take, day and night, for wo - man's love, What an - gels we should

be!

be!

cres.

rallen.

## WHEN THOU SHALT WANDER.

*Tenderly.*

SICILIAN AIR.

A musical score for three voices. The top voice (Soprano) starts with a melodic line in 2/4 time, G major. The middle voice (Alto) begins with a harmonic line in 2/4 time, G major. The bottom voice (Bass) starts in 3/4 time, G major. The lyrics for this section are: "When thou shalt wan - der by that sweet light We us'd to".

The score continues with three voices. The top voice (Soprano) has a melodic line in 2/4 time, G major. The middle voice (Alto) provides harmonic support. The bottom voice (Bass) starts in 3/4 time, G major. The lyrics for this section are: "gaze on so ma - ny an eve, When love was new and hope was bright, Ere I could".

The score concludes with three voices. The top voice (Soprano) has a melodic line in 2/4 time, G major. The middle voice (Alto) provides harmonic support. The bottom voice (Bass) starts in 3/4 time, G major. The lyrics for this section are: "doubt, or thou de - ceive— Oh then re - memb'ring how swift went by Those hours of".

## WHEN THOU SHALT WANDER.

2ND VERSE.

trans - port— ev'n thou may'st sigh. Yes, proud one,

cres. dim.

e - ven thy heart may own That love like ours was far too sweet To be, like

sum - mer garments, thrown A - side when past the sum - mer's heat, And wish in

mf

vain to know a - gain Such days, such nights as bless'd thee then.

cres. dim.

# BRIGHT BE THY DREAMS.

FOR TWO VOICES.

*In moderate time.*

WELSH AIR.

Bright be thy dreams—  
Bright be thy dreams—  
may all thy weep-ing Turn in - to smiles, while thou art sleep-ing!  
may all thy weep-ing Turn in - to smiles, while thou art sleep-ing!  
Those by death or seas re - moved, Friends, who in thy spring - time knew thee,  
Those by death or seas re - moved, Friends, who in thy spring - time knew thee,  
dim - in - u - endo. dim - in - u - endo.

### BRIGHT BE THY DREAMS.

A musical score for two voices and piano. The vocal parts are in G clef, common time, with a key signature of one flat. The piano part is in F clef, common time, with a key signature of one flat. The lyrics are: "All thou'st ev - er prized or loved, In dreams come smil - ing to thee." The piano part includes dynamic markings like *f* and *pp*.

### 2ND VERSE.

A musical score for two voices and piano. The vocal parts are in G clef, common time, with a key signature of one flat. The piano part is in F clef, common time, with a key signature of one flat. The lyrics are: "There may the child," repeated twice. The piano part includes dynamic markings like *cres.* and *p*.

A musical score for two voices and piano. The vocal parts are in G clef, common time, with a key signature of one flat. The piano part is in F clef, common time, with a key signature of one flat. The lyrics are: "whose love lay deep - est, Dear - est of all, come while thou sleep - est;" repeated twice. The piano part includes dynamic markings like *s* (sforzando) and *p*.

BRIGHT BE THY DREAMS.

Musical score for 'BRIGHT BE THY DREAMS.' featuring two staves. The top staff uses a treble clef and a key signature of one flat. The lyrics are:

Still the same— no charm for - got, No - thing lost that life had giv - en—  
Still the same— no charm for - got, No - thing lost that life had giv - en—  
dim - in - u - endo. dim - in - u - endo.

The bottom staff uses a bass clef and a key signature of one flat. It contains a single note followed by a fermata. The dynamic markings are *f* and *p*.

Continuation of the musical score. The top staff continues the melody with the lyrics:

Or, if changed, but changed to what Thou'l find her yet in Heav-en.

The bottom staff continues with the bass line, featuring dynamic markings *f*, *pp*, *f*, and *pp*.

## NETS AND CAGES.

*Playfully.*

SWEDISH AIR.



Come, list - en to my

sto - ry, while Your nee - dle's task you ply— At what I sing some maids will smile, While

some, per - haps, may sigh. Tho' Love's the theme, and Wis - dom blames Such flo - rid songs as

## NETS AND CAGES.

*ad lib.*

ours, Yet Truth some - times, like East - ern dames, Can speak her thoughts by flowers—Then  
dim - in - u - en - do.

*a tempo.*

list - en, maids—come list - en, while Your nee - dle's task you ply— At

what I sing there's some may smile, While some per - haps will sigh.

2ND VERSE.

Young

cres.

8va.

## NETS AND CAGES.



Clo-e, bent on catching Loves, Such nets had learn'd to frame, That none in all our vales and groves, E'er



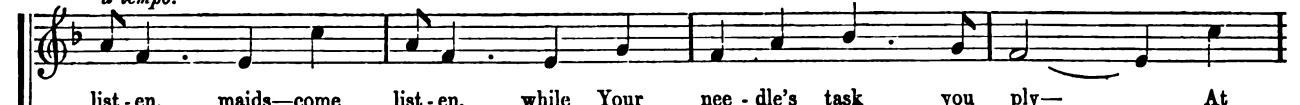
caught so much small game. While gen - tle Sue, less giv'n to roam, When Clo-e's nets were



tak - ing These flights of birds, sat still at home, One small neat Love - cage making.—Come



*a tempo.*



list - en, maids—come list - en, while Your nee - dle's task you ply— At



NETS AND CAGES.

what I sing there's some may smile, While some per - haps will sigh.

3RD VERSE.

Much  
8va.  
cres.

Clo-e laugh'd at Su-san's task, But mark how things went on, These light-caught Loves-ere you could ask Their

*ad lib*                    *a tempo.*

name and age— were gone— So weak poor Clo-e's nets were wove, That though she charm'd in -  
*cres.*

NETS AND CAGES

*ad lib.*

to them New game each hour, the young - est Love Was a - ble to break thro' them.—Come

*a tempo.*

list - en, maids—come list - en, while Your nee - dle's task you ply— At

what I sing there's some may smile, While some per - haps will sigh.

4TH VERSE.

Mean -

*cres.*

*s*

*s*

*8va.*

NETS AND CAGES.

while young Sue, whose cage was wrought Of bars, too strong to sev - er, One

Love, with gold - en pin - ions caught, And caged him there for ev - er. In -

struct - ing there - by all co - quets, What - c'er their looks or a - ges, That

*cres.*

*ad lib.*

though 'tis plea - sant weav - ing Nets, 'Tis wis - er to make Cages— Thus

NETS AND CAGES.

*a tempo.*

Musical score for the first system of 'NETS AND CAGES'. The vocal line starts with 'maid - ens, thus do I be - guile The task your fin - gers'. The piano accompaniment consists of three staves: treble, bass, and double bass.

Musical score for the second system of 'NETS AND CAGES'. The vocal line continues with 'ply,— May all who hear like Su - san smile, Ah!'. The piano accompaniment consists of three staves: treble, bass, and double bass.

Musical score for the third system of 'NETS AND CAGES'. The vocal line concludes with 'not like Clo - e sigh.'. The piano accompaniment consists of three staves: treble, bass, and double bass. A dynamic marking 'cres.' is present in the bass staff.

Musical score for the fourth system of 'NETS AND CAGES'. The piano accompaniment features a melodic line in the treble staff with eighth-note patterns, and harmonic support in the bass and double bass staves. An instruction '8va.' is placed above the treble staff.

## THERE COMES A TIME.

*Rather slow and with feeling.*

GERMAN AIR.



There comes a time, a drear - y time, To him whose heart hath flown O'er

all the fields of Youth's sweet prime, And made each flow'r its own. 'Tis

THERE COMES A TIME.

when his soul must first re-nounce Those dreams so bright, so fond— . . . Oh,

then's the hour to die at once, For life has nought be-yond. A-

las, that time, that drear-y time, To him, whose heart hath flown . . . O'er

all the fields of Youth's sweet prime, And made each flow'r its own!

*soave.*

*cres.*

## THERE COMES A TIME.

2ND VERSE.

When

sets the sun on A - fric's shore, That in - stant all is night; And

so should life at once be o'er, When Love with - draws his light. Nor

like our north - ern day, gleam on Through twi - light's dim de - lay, . . . The

*soave.*

THERE COMES A TIME.

cold re-mains of lus-tre gone, Of fire, long pass'd a-way. Oh

yes, that time, that drear-y time, To him, whose heart hath flown . . . O'er

all the fields of Youth's sweet prime, And made each flow'r its own!

*soave.*

*dim.*

# WHEN NIGHT BRINGS THE HOUR.

*In moderate time, and with vivacity.*

FLORENTINE AIR.



When night brings the hour      Of star - light and joy,      There comes to my bow'r A

fai - ry - wing'd boy;      With eyes so bright,      So full of wild arts,      Like

WHEN NIGHT BRINGS THE HOUR.

The musical score consists of four staves of music in G major, 2/4 time. The first staff features a soprano vocal line with lyrics: "nets of light, To tan - gle young hearts; With lips in whose keep-ing Love's". The second staff contains a harmonic bass line. The third staff shows a basso continuo line. The fourth staff is another harmonic bass line.

The second section begins with a soprano vocal line: "se - cret may dwell, Like ze - phyr a - sleep in Some ro - sy sea -". The harmonic bass line continues below.

The third section starts with a soprano vocal line: "shell.— Guess who he is— Name but his name, And his best". The harmonic bass line continues below.

The final section concludes with a soprano vocal line: "kiss For re - ward you may claim. And his best kiss For re -". The harmonic bass line continues below.

NETS AND CAGES.

what I sing there's some may smile, While some per - haps will sigh.

3RD VERSE.

Much  
8va.  
cres.

Clo - e laugh'd at Su-san's task, But mark how things went on, These light-caught Loves - ere you could ask Their

*ad lib*                    *a tempo.*

name and age— were gone— So weak poor Clo-e's nets were wove, That though she charm'd in -  
*cres.*

NETS AND CAGES

*ad lib.*

to them New game each hour, the young - est Love Was a - ble to break thro' them.—Come

*a tempo.*

list - en, maids—come list - en, while Your nee - dle's task you ply— At

what I sing there's some may smile, While some per - haps will sigh.

4TH VERSE.

Mean .

*cres.* *8va.*

NETS AND CAGES.

while young Sue, whose cage was wrought Of bars, too strong to sev - er, One

Love, with gold - en pin - ions caught, And caged him there for ev - er. In -

struct - ing there - by all co - quets, What - e'er their looks or a - ges, That

though 'tis plea - sant weav - ing Nets, 'Tis wis - er to make Cages— Thus

*ad lib.*

NETS AND CAGES.

*a tempo.*

maid - ens, thus do I be - guile The task your fin - gers

ply,— May all who hear like Su - san smile, Ah!

not like Clo - e sigh.

*cres.*

*8va.*

## THERE COMES A TIME.

*Rather slow and with feeling.*

GERMAN AIR.



There comes a time, a drear - y time, To him whose heart hath flown O'er

all the fields of Youth's sweet prime, And made each flow'r its own. 'Tis

THERE COMES A TIME.

when his soul must first re-nounce Those dreams so bright, so fond— . . . Oh,

then's the hour to die at once, For life has nought be-yond. A-

las, that time, that drear-y time, To him, whose heart hath flown . . . O'er

all the fields of Youth's sweet prime, And made each flow'r its own!

*soave.*

*cres.*

## THERE COMES A TIME.

2ND VERSE.

When

sets the sun on A - frie's shore, That in - stant all is night; And

so should life at once be o'er, When Love with - draws his light. Nor

like our north - ern day, gleam on Through twi - light's dim de - lay, . . . The

THERE COMES A TIME.

cold re - mains of lus-tre gone, Of fire, long pass'd a - way. Oh

yes, that time, that drear - y time, To him, whose heart hath flown . . O'er

all the fields of Youth's sweet prime, And made each flow'r its own!

*solo.*

*cres.*

*dim.*

The musical score consists of four staves of music in G major (two treble staves and two bass staves). The first section of lyrics is "cold re - mains of lus-tre gone, Of fire, long pass'd a - way. Oh". The second section is "yes, that time, that drear - y time, To him, whose heart hath flown . . O'er". The third section is "all the fields of Youth's sweet prime, And made each flow'r its own!". The fourth section starts with "solo." followed by a crescendo dynamic, and ends with a diminuendo dynamic ("dim."). The vocal line is supported by harmonic chords on the piano staves.

# WHEN NIGHT BRINGS THE HOUR.

*In moderate time, and with vivacity.*

FLORENTINE AIR.



When night brings the hour      Of star - light and joy,      There comes to my bow'r      A

Musical score for the Florentine Air, measures 5-6. The vocal line continues with eighth-note patterns. The piano accompaniment consists of sustained chords.

fai - ry - wing'd boy;      With eyes so bright,      So full of wild arts,      Like

Musical score for the Florentine Air, measures 7-8. The vocal line continues with eighth-note patterns. The piano accompaniment consists of sustained chords.

WHEN NIGHT BRINGS THE HOUR.

nets of light, To tan - gle young hearts; With lips in whose keep-ing Love's

se - cret may dwell, Like ze - phyr a - sleep in Some ro - sy sea -

shell.— Guess who he is— Name but his name, And his best

kiss For re - ward you may claim. And his best kiss For re -

WHEN NIGHT BRINGS THE HOUR.

ward you may claim.

*mf*      *cres.*

2ND VERSE.

Wher - e'er o'er the ground He prints his light feet, The flow'r's there are found Most

*p*

shi - ning and sweet. His looks as soft As light - ning in May, Though

dang' - rous oft, Ne'er wound but in play. And oh! when his wings Have brush'd

WHEN NIGHT BRINGS THE HOUR.

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (two sharps). The music consists of four staves of five-line notation. The lyrics are as follows:

o - ver my lyre, You'd fan - ey its strings Were all turn - ing to  
fire. Guess who he is— Name but his name, And his best  
kiss, For re - ward, you may claim, And his best kiss, For re -  
ward, you may claim.

The piano part includes dynamic markings like *mf* and *cres.* The score concludes with a final piano chord.

# DOST THOU REMEMBER.

*Tenderly.*

PORTUGUESE AIR.

Dost thou re - mem - ber that place so lone - ly, A place for  
 lov - ers, and lov - ers on - ly, Where first I told thee all my se - cret  
 sighs, Where first I told thee all my se - cret sighs;  
 When, as the moon - beam, that trem - bled o'er thee, Il - lumined thy

DOST THOU REMEMBER.

blush-es, I knelt be - fore thee, And read my hope's sweet tri-umph in those eyes, And read my

hope's sweet tri-umph in those eyes? Then, then while close-ly heart was drawn to

a tempo.  
heart, Love bound us—nev-er, nev-er more to part, no no no no no no nev-er, nev-er more to

a piacere.  
part, no no no no no no nev-er, nev-er more to part.

DOST THOU REMEMBER.

2ND VERSE.

And when I call'd thee by names the dear - est That Love could

fan - cy, the fond - est, near - est, "My life, my on - ly life," a - mong the

rest, "My life, my on - ly life," a - mong the rest,—

In those sweet ac - cents that still en - thral me, Thou saidst, "Ah!"

DOST THOU REMEMBER.

where - fore thy Life thus call me? Thy Soul, thy Soul's the name that I love best, Thy Soul, thy

*espress.*

Soul's the name that I love best. For life soon pass-es, but how blest to

*a tempo.*                   *espress.*                   *lentando.*                   *a tempo.*

be That soul which nev-er, nev-er parts from thee, no no no no no no no nev-er, nev-er parts from

*a piacere.*

thee, no no no no no no nev-er, nev-er parts from thee!"

# DOST THOU REMEMBER.

(FOR TWO VOICES.)

*Tenderly.*

PORTUGUESE AIR.

The musical score consists of three systems of music, each with two staves. The top staff is in treble clef (G), the middle staff is in bass clef (F), and the bottom staff is also in bass clef (F). The key signature is one flat (B-flat). The time signature is common time (indicated by 'C'). The first system starts with a dotted half note followed by eighth notes. The lyrics are: "Dost thou re - mem - ber that place so lone - ly, A place for". The second system continues with the same melody and lyrics: "Dost thou re - mem - ber that place so lone - ly, A place for". The third system begins with a dynamic 'p' (piano) and continues with: "lov - ers, and lov - ers on - ly, Where first I told thee all my se - cret". This pattern repeats for the next two systems, with the lyrics: "lov - ers, and lov - ers on - ly, Where first I told thee all my se - cret". The final system concludes with: "sighs, Where first I told thee all my se - cret sighs; sighs, Where first I told thee all my se - cret sighs;". The bass staves provide harmonic support, featuring sustained notes and rhythmic patterns that align with the vocal parts.

DOST THOU REMEMBER.

Musical score for the first stanza of "Dost Thou Remember". The score consists of four staves. The top two staves are soprano voices, indicated by a brace. The third staff is a basso continuo (bass) staff, and the bottom staff is a basso continuo (bass) staff. The lyrics are:

When as the moon - beam that trem - bled o'er thee Il - lumed thy

When as the moon - beam that trem - bled o'er thee Il - lumed thy

Musical score for the second stanza of "Dost Thou Remember". The score consists of four staves. The top two staves are soprano voices, indicated by a brace. The third staff is a basso continuo (bass) staff, and the bottom staff is a basso continuo (bass) staff. The lyrics are:

blush-es, I knelt be - fore thee, And read my hope's sweet tri - umph in those

blush-es, I knelt be - fore thee, And read my hope's sweet tri - umph in those

Musical score for the third stanza of "Dost Thou Remember". The score consists of four staves. The top two staves are soprano voices, indicated by a brace. The third staff is a basso continuo (bass) staff, and the bottom staff is a basso continuo (bass) staff. The lyrics are:

eyes, And read my hope's sweet tri - umph in those eyes?

eyes, And read my hope's sweet tri - umph in those eyes?

DOST THOU REMEMBER.

*espress.*

Then, then while close - ly heart was drawn to heart, Love bound us—

Then, then while close - ly heart was drawn to heart, Love bound us—

{

*a tempo.*

*espress.*

nev - er, nev - er more to part, no no no no no po no nev - er, nev - er more to

nev - er, nev - er more to part, no no no no no no no nev - er, nev - er more to

{

*lentando.*

nev - er, nev - er more to part, no no no no no no no nev - er, nev - er more to

{

*a tempo.*

*lentando.*

part, no no no no no no nev - er, nev - er more to part.

part, no no no no no no nev - er, nev - er more to part.

{

*a piacere.*

part, no no no no no no nev - er, nev - er more to part.

{

*cres - cen - do.*

{

## DOST THOU REMEMBER.

2ND VERSE.

And when I call'd thee by names the dear - est That Love could

And when I call'd thee by names the dear - est That Love could

fan - cy, the fond - est, near - est, "My life, my on - ly life" a - mong the

fan - cy, the fond - est, near - est, "My life, my on - ly life" a - mong the

rest, "My life, my on - ly life" a - mong the rest,—

rest, "My life, my on - ly life" a - mong the rest,—

DOST THOU REMEMBER.

A musical score for voice and piano. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are: "In those sweet accents that still enthrall me, Thou saidst 'Ah!'"

The vocal line continues with eighth-note chords. The lyrics are: "In those sweet accents that still enthrall me, Thou saidst 'Ah!'"

The vocal line features eighth-note chords with slurs. The lyrics are: "In those sweet accents that still enthrall me, Thou saidst 'Ah!'"

A musical score for voice and piano. The vocal line begins with eighth-note chords. The lyrics are: "wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love"

The vocal line continues with eighth-note chords. The lyrics are: "wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love"

The vocal line features eighth-note chords with slurs. The lyrics are: "wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love"

A musical score for voice and piano. The vocal line begins with eighth-note chords. The lyrics are: "best, Thy Soul, thy Soul's the name that I love best."

The vocal line continues with eighth-note chords. The lyrics are: "best, Thy Soul, thy Soul's the name that I love best."

The vocal line features eighth-note chords with slurs. The lyrics are: "best, Thy Soul, thy Soul's the name that I love best."

## **DOST THOU REMEMBER.**

*espress.*

*a tempo.*

For life soon pass - es, but how blest to be That Soul which

For life soon pass - es, but how blest to be That Soul which

{

Piano accompaniment staff.

espresso.

lentando.

a tempo.

nev - er, nev - er parts from thee, no no no no no no nev - er, nev - er parts from

nev - er, nev - er parts from thee, no no no no no no nev - er, nev - er parts from

nev - er, nev - er parts from thee, no no no no no no nev - er, nev - er parts from

*a piacere.*

thee, no no no no no no nev-er, nev-er parts from thee!"

thee, no no no no no no nev-er, nev-er parts from thee!"

# WHERE SHALL WE BURY OUR SHAME?

*Despondingly.*

NEAPOLITAN AIR.



Where shall we bu - ry our shame? Where, in what de - so - late place,



Hide the last wreck of a name, Bro - ken and stain'd by dis - grace?



WHERE SHALL WE BURY OUR SHAME?

*slentando.*

Death may dis - sev - er the chain, Op - pres - sion will cease when we're gone;

*espress.*

But the dis - hon - our, the stain, Die as we may, will live

on!

2ND VERSE.

Was it for this we sent out Lib - er - ty's cry from our shore?

WHERE SHALL WE BURY OUR SHAME?

Was it for this that her shout Thrill'd to the world's ve - ry core?

*f*

Thus to live cow - ards and slaves— Oh! ye free hearts, that lie dead,

*p*

Do you not, e'en in your graves, Shud - der, as o'er you we

*f ten.*

tread?

*cres.*

*dim.*

*p*

# THOUGH 'TIS ALL BUT A DREAM.

FRENCH AIR.

*Not too fast.*



Tho' 'tis all but a dream at the best, And still when hap - pi - est soon - est o'er, Yet



ev'n in a dream to be blest Is so sweet, that I ask for no more. The



THOUGH 'TIS ALL BUT A DREAM.

bo - som that opes with ear - li - est hopes, The soon - est finds those hopes un - true, As

flow - ers that first in spring - time burst, The ear - li - est wi - ther too! Ay, 'tis

all but a dream at the best, And still when hap - pi - est soon - est o'er; Yet

ev'n in a dream to be blest Is so sweet, that I ask for no more.

cres.

## THOUGH 'T IS ALL BUT A DREAM.

2ND VERSE.

By

friend-ship we oft are de - ceived, And find the love we clung to, past— Yet

friend-ship will still be be - lieved, And Love trust-ed on to the last. The

web in the leaves the spi - der weaves Is like the charm Hope hangs o'er men, Though

THOUGH 'TIS ALL BUT A DREAM.

oft - en she sees it broke by the breeze, She spins the bright tis - sue a - gain. Ay, 'tis

all but a dream at the best, And still when hap - pi - est soon - est o'er; Yet

ev'n in a dream to be blest Is so sweet, that I ask for no more.

cres.

## COMMON-SENSE AND GENIUS.

*Moderately quick and playfully.*

FRENCH AIR.



While I touch the string, Wreathe my brows with lau - rel, For the tale I sing

Has, for once, a mor - al! Com - mon - sense one night, Though not used to gam - bols,

Went out, by moon - light, With Ge - nius on his ram - bles.— While I touch the string,

COMMON-SENSE AND GENIUS.

Wreathe my brows with lau - rel, For the tale I sing Has, for once, a mor - al!

2ND VERSE.

Com-mon - sense went on,

*cres.*

Ma - ny wise things say - ing; While the light that shone Soon set Gen - ius stray - ing.

One his eye ne'er raised From the path be - fore him; T'o - ther i - dly gazed

COMMON-SENSE AND GENIUS.

On each night-cloud o'er him. While I touch the string, Wreathe my brows with lau - rel,

For the tale I sing Has, for once, a mor - al!

3RD VERSE.

So they came, at last, To a sha - dy ri - ver;— Com - mon - sense soon pass'd,

Safe,— as he doth ev - er. While the boy, whose look Was in heav'n that min - ute,

COMMON-SENSE AND GENIUS.

Nev - er saw the brook, But tum - bled head - long in it! While I touch the string,

Wreath my brows with lau - rel, For the tale I sing Has, for once, a mor - al!

4TH VERSE.

How the Wise one smiled,

When safe o'er the tor - rent, At that youth, so wild, Drip - ping from the cur-rent.

COMMON-SENSE AND GENIUS.

*espress. e un poco piu lento.*

Sense went home to bed,— Gen - ius, left to shi - ver On the bank, 'tis said,

*largo, e molto espress.*      *tempo primo e scherzoso.*

Died of that cold riv - er! While I touch the string, Wreath my brows with lau - rel,  
smorz.

*For the tale I sing Has, for once, a mor - al!*

For the tale I sing Has, for once, a mor - al!

# SAY, WHAT SHALL BE OUR SPORT TO-DAY?

*With spirit and feeling.*

*8va.*

SICILIAN AIR.



*loco.*



Say, what shall be our sport to - day? There's



nothing on earth, in sea, or air, Too bright, too bold, too high, too gay, For



SAY, WHAT SHALL BE OUR SPORT TO-DAY?

The musical score consists of four systems of music, each with three staves: Treble, Alto, and Bass. The key signature is G major (one sharp). The time signature varies between common time and 6/8.

**System 1:** The vocal parts sing "spirits like mine to dare; 'Tis like the re - turn - ing". The piano accompaniment provides harmonic support with eighth-note chords.

**System 2:** The vocal parts sing "bloom Of those days, a - las, gone by; When I loved, each hour, I". The piano accompaniment continues with eighth-note chords.

**System 3:** The vocal parts sing "scarce knew whom, And was blest— I scarce knew why, When I loved, each hour,— I". The piano accompaniment continues with eighth-note chords.

**System 4:** The vocal parts sing "scarce knew whom, And was blest— I scarce knew why, . . . was blest — I scarce knew". The piano accompaniment continues with eighth-note chords. The section ends with the instruction "ad lib." above the vocal parts.

SAY, WHAT SHALL BE OUR SPORT TO-DAY?

A musical score for a voice and piano. The vocal line starts with a short melodic phrase followed by a rest. The piano accompaniment consists of eighth-note chords. The lyrics "why." are written above the vocal line. A dynamic marking "cres." is placed near the piano part.

2ND VERSE.

A musical score for a voice and piano. The vocal line begins with "Ay, those are days when life had wings, And". The piano accompaniment features eighth-note chords. Dynamics "f" and "p" are indicated above the piano staff.

A musical score for a voice and piano. The vocal line continues with "flew— oh flew so wild a height, That like the lark, which sun - ward springs, 'Twas". The piano accompaniment consists of eighth-note chords.

A musical score for a voice and piano. The vocal line concludes with "gid - dy with too much light! And though of some plumes be -". The piano accompaniment features eighth-note chords.

SAY, WHAT SHALL BE OUR SPORT TO-DAY?

The musical score consists of four systems of music. The top system starts with a treble clef, a key signature of one sharp, and common time. The lyrics are: "reft, With that sun, too, near - ly set, I 've e - nough of light and". The second system continues with the same key signature and time signature. The lyrics are: "wing still left For a few gay soar - ings yet, I 've e - nough of light and". The third system begins with a dynamic of *ad lib.* The lyrics are: "wing still left For a few gay soar - ings yet, For a few gay soar - ings". The fourth system concludes with the word "yet:" followed by a crescendo dynamic (*cres.*) and a forte dynamic (*f*). The piano part features sustained notes and chords throughout all systems.

reft, With that sun, too, near - ly set, I 've e - nough of light and

wing still left For a few gay soar - ings yet, I 've e - nough of light and

wing still left For a few gay soar - ings yet, For a few gay soar - ings

yet:

*cres.*

*f*

# PEACE TO THE SLUMBERERS.

FOR THREE VOICES.

*Slow.*

CATALONIAN AIR.

FIRST VOICE.

*soave express.*

They lie on the

SECOND VOICE.

*soave.*

They lie on the

THIRD VOICE.  
*soave.*

Peace to the slum - ber - ers, Peace to the slum - b'lers, They lie on the

PEACE TO THE SLUMBERERS.

The musical score consists of eight staves of music, divided into two sections by a brace. The first section has three staves: Treble (G-clef), Bass (F-clef), and Bass (F-clef). The lyrics for this section are:

bat - tle plain, With no shroud to co - ver them, With no shroud to  
 bat - tle plain, With no shroud to co - ver them, With no shroud to  
 bat - tle plain, With no shroud to co - ver them, With no shroud to

The second section has five staves: Treble (G-clef), Bass (F-clef), Bass (F-clef), Treble (G-clef), and Bass (F-clef). The lyrics for this section are:

co - ver them, The dew and the sum - mer rain Are all that weep  
 co - ver them, The dew and the sum - mer rain Are all that weep  
 co - ver them, The dew and the sum - mer rain Are all that weep

Below the fifth staff, there is a dynamic marking: *ten.*

PEACE TO THE SLUMBERERS.

morendo.

o - ver them, Are all that weep o - ver them.

o - ver them, Are all that weep o - ver them.

o - ver them, Are all that weep o - ver them.

o - ver them, Are all that weep o - ver them.

2ND VERSE.

The

The

Vain was their bra - ve - ry, Vain was their bra - v'ry. The

slentando.

*m f* *cres.* *p* *pp*

PEACE TO THE SLUMBERERS.

*espress.*

fall'n Oak lies where it lay,      A - cross the win - try ri - ver,      A -

fall'n Oak lies where it lay,      A - cross the win - try ri - ver,      A -

D: fall'n Oak lies where it lay,      A - cross the win - try ri - ver,      A -

cross the win - try ri - ver;      But brave hearts, once swept a - way,      Are

cross the win - try ri - ver;      But brave hearts, once swept a - way,      Are

D: cross the win - try ri - ver;      But brave hearts, once swept a - way,      Are

*f*      *p*

PEACE TO THE SLUMBERERS.

*pianissimo.*

gone, a - las! for ev - er, Are gone, a - las! for ev - er!

gone, a - las! for ev - er, Are gone, a - las! for ev - er!

gone, a - las! for ev - er, Are gone, a - las! for ev - er!

3RD VERSE.

Our

Our

With energy.

Woe to the Con - quer - or! Woe to the Con - queror! Our

*slentando.*

## PEACE TO THE SLUMBERERS.

*pia. ed express.*

limbs shall lie as cold as theirs, Of whom his sword be -

limbs shall lie as cold as theirs, Of whom his sword be -

limbs shall lie as cold as theirs, Of whom his sword be -

reft us, Of whom his sword be - reft us, Ere

reft us, Of whom his sword be - reft us, Ere

reft us, Of whom his sword be - reft us, Ere

PEACE TO THE SLUMBERERS.

The musical score consists of six systems of music. The top three systems feature three staves each, with lyrics for 'we for - get the deep ar - rears Of ven - geance they have' repeated three times. The fourth system shows the piano accompaniment with dynamic markings 'f' and slurs. The fifth system begins with 'left us,' followed by three repetitions of the lyrics 'left us, Of ven - geance they have left us!' The sixth system concludes with 'left us,' followed by three repetitions of the lyrics 'left us, Of ven - geance they have left us!', and ends with a 'colla voce.' instruction.

we for - get the deep ar - rears Of ven - geance they have  
 we for - get the deep ar - rears Of ven - geance they have  
 we for - get the deep ar - rears Of ven - geance they have

*f*

left us, Of ven - geance they have left us !

left us, Of ven - geance they have left us !

left us, Of ven - geance they have left us !

*colla voce.*

# JOYS OF YOUTH, HOW FLEETING!

*Smoothly and in moderate time.*

PORTUGUESE AIR.



*sotto voce.*

Whis - p'ring, heard by wake - ful maids, To whom the night - stars guide us—



Stol - en walks through moon - light shades, With those we love be - side us—



JOYS OF YOUTH, HOW FLEETING!

Hearts beat - ing, at meet - ing, Tears start - ing, at part - ing—

Oh! sweet youth, how soon it fades, Sweet joys of youth, how fleet - ing!

cres.

rall.

2ND VERSE.  
*sotto voce.*

Wan - d'lings far a - way from home, With life all new be - fore us;

JOYS OF YOUTH, HOW FLEETING!

Greet - ings warm when back we come, From hearts, whose pray'rs watch'd o'er us!

Tears start - ing, at part - ing, Hearts beat - ing, at meet - ing—

Oh! sweet youth, how lost on some, To some how bright and fleet - ing!

cres.

rall.

# JOYS OF YOUTH, HOW FLEETING!

FOR TWO VOICES.

*Smoothly and in moderate time.*

PORTUGUESE AIR.

The musical score consists of four staves of music. The top two staves are for the voices (two parts) and the bottom two staves are for the piano. The music is in common time, with a key signature of one flat. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic and includes a crescendo marking ('crec.') and a piano dynamic. The third staff begins with a piano dynamic and includes a rattle-like effect ('rall.') at the end. The fourth staff begins with a piano dynamic and includes a dolce dynamic. The lyrics are written below the piano staves:

Whis - p'rings, heard by wake - ful maids, To whom the night - stars  
Whis - p'rings, heard by wake - ful maids, To whom the night - stars

JOYS OF YOUTH, HOW FLEETING!

The musical score consists of three staves of music. The top staff is in G clef, the middle staff is in F clef, and the bottom staff is in C clef (Bass clef). The lyrics are written below the notes.

**Top Staff:**

- guide us; Stol - en walks through moon - light shades, With those we love be -
- guide us; Stol - en walks through moon - light shades, With those we love be -

**Middle Staff:**

- side us— Hearts beat - ing, at meet - ing, Tears start - ing,
- side us— Hearts beat - ing, at meet - ing, Tears start - ing,

**Bottom Staff:**

- at part - ing— Oh! sweet youth, how soon it fades, Sweet joys of youth, how
- at part - ing— sweet youth, how soon it fades, Sweet joys of youth, how

# JOYS OF YOUTH, HOW FLEETING!

fleet - ing!

fleet - ing!

*cres.*

*rall.*

**2ND VERSE.**  
*dol.*

Wan - d'ring far a - way from home, With life all new be -

*dol.*

Wan - d'ring far a - way from home, With life all new be -

*p*

fore us; Greet - ings warm when back we come, From hearts, whose pray'r's watch'd

fore us; Greet - ings warm when back we come, From hearts, whose pray'r's watch'd

## JOYS OF YOUTH, HOW FLEETING!

The musical score consists of three staves of music. The top staff features soprano vocal parts with lyrics: "o'er us! Tears start - ing, at part - ing, Hearts beat - ing," repeated. The middle staff continues with the same lyrics. The bottom staff provides harmonic support with bass and piano parts. The second section begins with lyrics: "at meet - ing— Oh! sweet youth, how lost on some, To some how bright and at meet - ing— sweet youth, how lost on some, To some how bright and." This section concludes with a repeat of the first section's lyrics: "fleet - ing!" and "fleet - ing!". The final section starts with a dynamic instruction "cres." followed by "rall." over a piano accompaniment.

o'er us! Tears start - ing, at part - ing, Hearts beat - ing,

o'er us! Tears start - ing, at part - ing, Hearts beat - ing,

at meet - ing— Oh! sweet youth, how lost on some, To some how bright and

at meet - ing— sweet youth, how lost on some, To some how bright and

fleet - ing!

fleet - ing!

cres. rall.

# HOW SHALL I WOO?

*Lightly and in moderate time.*

ITALIAN AIR.



Piano accompaniment in G major, 6/8 time. The right hand plays eighth-note chords, and the left hand provides harmonic support. The vocal line begins with the lyrics "If I speak to thee in friend - ship's name, Thou think'st I talk too".

If I speak to thee in friend - ship's name, Thou think'st I talk too

Piano accompaniment in G major, 6/8 time. The right hand plays eighth-note chords, and the left hand provides harmonic support. The vocal line continues with the lyrics "cold - ly; If I men - tion love's de - vo - ted flame, Thou say'st I speak too".

cold - ly; If I men - tion love's de - vo - ted flame, Thou say'st I speak too

HOW SHALL I WOO?

bold - ly. Be - tween these two un - e - qual fires, Why doom. me thus to

hov - er? I'm a friend, if such thy heart re - quires; If more thou seek'st, a

*ad lib.* *piu lento.* *tempo primo.*

lov - er. Which shall it be? How shall I woo? Fair one, choose be - tween the

*colla voce.*

two, Fair one, choose be - tween the two.

*cres.*

## HOW SHALL I WOO?



### 2ND VERSE.

The musical score continues with the second verse. The first line of lyrics is: "Though the wings of Love will brightly play, When first he comes to". The music consists of two staves: soprano and bass. The soprano part features eighth-note pairs and sixteenth-note patterns. The bass part provides harmonic support with sustained notes and eighth-note chords. The key signature remains G major (one sharp).

woo thee, There's a chance that he may fly a - way, As fast as he flies

The musical score continues with the second verse. The second line of lyrics is: "woo thee, There's a chance that he may fly a - way, As fast as he flies". The music consists of two staves: soprano and bass. The soprano part features eighth-note pairs and sixteenth-note patterns. The bass part provides harmonic support with sustained notes and eighth-note chords. The key signature remains G major (one sharp).

to thee. While Friend - ship, though on foot she come, No flights of fan - cy

The musical score continues with the second verse. The third line of lyrics is: "to thee. While Friend - ship, though on foot she come, No flights of fan - cy". The music consists of two staves: soprano and bass. The soprano part features eighth-note pairs and sixteenth-note patterns. The bass part provides harmonic support with sustained notes and eighth-note chords. The key signature remains G major (one sharp).

HOW SHALL I WOO?

try-ing, Will, there - fore, oft be found at home, When Love a - broad is

*ad lib.*

*piu lento.*

*tempo primo.*

fly-ing. Which shall it be? How shall I woo? Dear one, choose be - tween the

*colla voce.*

two, Dear one, choose be-tween the two.

*cres.*

*dim.*

*p*

*ff*

## HOW SHALL I WOO?

3RD VERSE.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the musical lines. The first staff begins with the line "But if nei - ther feel - ing suits thy heart, Let's see (to please thee—)" followed by a dynamic marking *p*. The second staff continues the lyrics "whe - ther We may not learn some pre - cious art To mix their charms to -". The third staff continues "ge - ther. One feel - ing, still more sweet, to form From two, so sweet al -". The fourth staff concludes the lyrics with "rea - dy— A Friend - ship that, like Love, is warm, A Love, like Friend - ship,".

HOW SHALL I WOO?

*ad lib.*

*più lento.*

*tempo primo.*

stea - dy. Thus let it be, Thus let me woo; Dear - est,

*colla voce.*

thus we'll join the two. Dear - est, thus we'll join the

two.

*cres.*

*dim.*

*pp*

*ff*

## TAKE HENCE THE BOWL.

*With melancholy feeling.*

## NEAPOLITAN AIR.

TAKE HENCE THE BOWL.

There, in its clear re - flec - tion, As in a wiz - ard's glass,

Lost hopes and dead af - fec - tion, Like shades, be - fore me pass.

rall. a tempo.

Each cup I drain brings hi - ther Some friend who once sat by—

TAKE HENCE THE BOWL.



*ad lib.*



# WIND THY HORN, MY HUNTER-BOY.

*With spirit.*

GERMAN AIR.



Musical notation for the third system, showing the vocal line and piano accompaniment. The vocal line begins with "Wind thy horn, my hunt - er - boy," followed by a piano part marked "p".

Musical notation for the fourth system, continuing the vocal and piano parts. The vocal line includes "... Hunt - ing is the he - ro's joy, Till war his no - bler" and ends with a piano part marked "lento." and "tempo primo."

**WIND THY HORN, MY HUNTER-BOY.**

game sup - plies.— Hark ! the hound - bells ring - ing sweet, While

Hunt - ers shout, and the woods re - peat, Hil - li - ho ! Hil - li - ho ! . . . Hil - li - ho ! Hil - li -

ho ! . . .

rall.

**2ND VERSE.**

Wind a - gain thy cheer - ful horn, Till E - cho, faint with an - sw'ring, dies.

WIND THY HORN, MY HUNTER-BOY.

The musical score consists of four systems of music for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is one flat, and the time signature varies between common time and 2/4.

**System 1:** The vocal line begins with a dotted half note followed by eighth notes. The lyrics are: "Burn, bright torch - es, burn till morn, And lead us where the". The piano accompaniment features eighth-note chords. Dynamics include *lento.* and *tempo primo.*

**System 2:** The vocal line continues with eighth-note chords. The lyrics are: "wild boar lies." The piano accompaniment consists of eighth-note chords. The vocal line then continues with: "Hark! the cry, 'he's found, he's found,' While".

**System 3:** The vocal line begins with eighth-note chords. The lyrics are: "hill and val - ley our shouts re-sound, Hil - li - ho! Hil - li - ho! . . . Hil - li - ho! Hil - li -". The piano accompaniment features eighth-note chords.

**System 4:** The vocal line begins with a dotted half note followed by eighth notes. The lyrics are: "ho! . . .". The piano accompaniment features eighth-note chords. A dynamic marking *rall.* is present.

# WIND THY HORN, MY HUNTER-BOY.

FOR FOUR VOICES.

*With spirit.*

GERMAN AIR



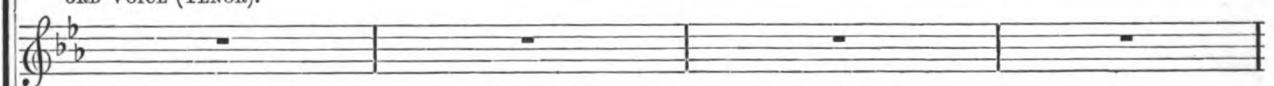
1ST VOICE.



2ND VOICE.



3RD VOICE (TENOR).



4TH VOICE.



**WIND THY HORN, MY HUNTER-BOY.**

The musical score consists of two staves of music. The top staff uses a treble clef and a bass clef, both in B-flat major. The bottom staff uses a bass clef, also in B-flat major. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Hunt - ing is the he - ro's joy, Till war his no - bler  
 Hunt - ing is the he - ro's joy, Till war his no - bler

The second section of lyrics is:

Hark ! the hound - bells ring - ing sweet, While  
 game sup - plies.— Hark ! the hound - bells ring - ing sweet, While  
 game sup - plies.— Hark ! the hound - bells ring - ing sweet, While  
 game sup - plies.— Hark ! the hound - bells ring - ing sweet, While

A brace groups the first two measures of each section. Measure 10 begins with a bass clef and a tempo marking of *lento.* Measures 11 and 12 begin with a tempo marking of *tempo primo.*

**WIND THY HORN, MY HUNTER-BOY.**

Hunt - ers shout, and the woods re - peat, Hil - li - ho! Hil - li - ho! . . . Hil - li - ho! Hil - li -

Hunt - ers shout, and the woods re - peat, Hil - li - ho! Hil - li - ho! . . . Hil - li - ho! Hil - li -

Hunt - ers shout, and the woods re - peat, Hil - li - ho! Hil - li - ho! . . . Hil - li - ho! Hil - li -

Hunt - ers shout, and the woods re - peat, Hil - li - ho! Hil - li - ho! . . . Hil - li - ho! Hil - li -

ho! . . .

ho! . . .

ho! . . .

ho! . . .

rall.

WIND THY HORN, MY HUNTER-BOY.

2ND VERSE.

Wind a - gain thy cheer - ful horn, Till E - cho, faint with an - sw'ring, dies.

Wind a - gain thy cheer - ful horn, Till E - cho, faint with an - sw'ring, dies.

*p*

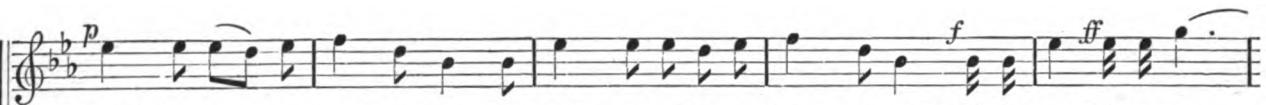
*lento.*

Burn, bright torch-es, burn till morn, And lead us where the wild - boar lies.

Burn, bright torch-es, burn till morn, And lead us where the wild - boar lies.

*tempo primo.*

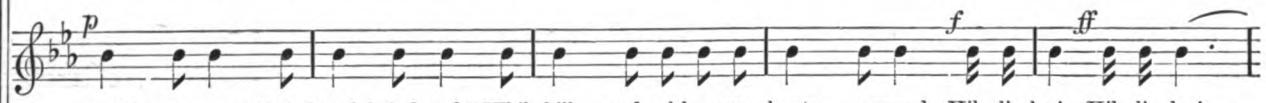
WIND THY HORN, MY HUNTER-BOY.



Hark ! the cry, "he's found, he's found," While hill and val-ley our shouts re-sound, Hil - li - ho ! Hil - li - ho ! .



Hark ! the cry, "he's found, he's found," While hill and val-ley our shouts re-sound, Hil - li - ho ! Hil - li - ho ! .



Hark ! the cry, "he's found, he's found," While hill and val-ley our shouts re-sound, Hil - li - ho ! Hil - li - ho ! .



Hark ! the cry, "he's found, he's found," While hill and val-ley our shouts re-sound, Hil - li - ho ! Hil - li - ho ! .



.. Hil - li - ho ! Hil - li - ho !



.. Hil - li - ho ! Hil - li - ho !



.. Hil - li - ho ! Hil - li - ho !



.. Hil - li - ho ! Hil - li - ho !

## WHERE ARE THE VISIONS.

*In moderate time with expression.*

AIR UNKNOWN.

The musical score consists of four staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *mf*,  *cresc.*, and *p*. The bottom two staves are for the voice, with lyrics appearing below the notes. The lyrics are:

"Where are the vi-sions that round me once hov-er'd,  
Forms that had grace in their sha - dows a - lone, Looks fresh as

WHERE ARE THE VISIONS.

light from a star just dis - co - ver'd, And voi - ces that

mu - sic might take for her own?" cres. dim. pp

2ND VERSE.

Time, while I spoke, with his wings rest - ing

o'er me, Heard me say, "Where are those vi - sions, Oh,

WHERE ARE THE VISIONS.

where?" And point-ing his wand to the sun-set be-

fore me, Said, with a voice like the hol-low wind,

''There!''  
cres. dim. pp

3RD VERSE.

Fond - ly I look'd, when the wi - zard had spok - en,

WHERE ARE THE VISIONS.

On to the dim-shin-ing ru-ins of Day, And there, in that

light, like a ta-lis-man brok-en, Saw the bright

frag-ments of Hope melt a-way.

cres.                      dim.                      pp

4TH VERSE.

"Oh! lend me thy wings, Time," I hast-i-ly

WHERE ARE THE VISIONS.

ut - ter'd, Im - pa - tient to catch the last glim - mer that

shone, But scarce - ly a - gain had the dark wi - zard

flut - ter'd His wing o'er my head, ere the light was all

gone. .

*cres.*      *dim.*      *p*

# WHEN ABROAD IN THE WORLD.

*Lively and with feeling.*

ITALIAN AIR.



*espress.*

Continuation of the musical score. The piano part consists of eighth-note chords. The vocal part begins with the lyrics: 'When a - broad in the world thou ap - pear - est, And the young and the love - ly are'

Continuation of the musical score. The piano part consists of eighth-note chords. The vocal part continues with the lyrics: 'there, To my heart while of all thou'rt the dear - est, To my'

WHEN ABROAD IN THE WORLD.

*lentando.*

*tempo primo.*

eyes thou'rt of all the most fair. They pass, one by one, Like waves of the sea, That say to the

*tempo primo.*

*espress.*

sun, "See, how bright we can be!" But where's the light, like thine, In

sun and shade to shine? No, no, no, no,— 'mong them

*cres.*

all there is no-thing like thee. No, no, no, no, there is no-thing like

WHEN ABROAD IN THE WORLD.

thee 'mong them all, 'mong them all, there is no - thing like thee. No,

no,— there 's nothing like thee. No, no, there 's nothing like

thee.

*cres.*

*dim.*

2ND VERSE.  
*espress.*

When of old, with-out fare - well or warn - ing, Beau-ty's self used to steal from the

WHEN ABROAD IN THE WORLD.

skies— Wrap a mist round her head of a morn - ing, And

*lentando.* *tempo primo.*

post down to earth in dis - guise! No mat - ter what crowd A-round her might be, Men peep'd thro' the

*tempo primo.*

*espress.*

cloud, And whis - per'd "Tis she!" So, thou, where thou - sands are, Dost

shine the on - ly star— No, no, no, no, no,— 'mong them

*cres.*

WHEN ABROAD IN THE WORLD.

all there is no - thing like thee. No, no, no, no, there is no - thing like

thee 'mong them all, 'mong them all, there is no - thing like thee. No,

no,— there 's no-thing like thee. No, no, there 's no-thing like

thee.

cres. dim. p

# WHEN ABROAD IN THE WORLD.

FOR TWO VOICES.

*Lively and with feeling.*

ITALIAN AIR.

SOPRANO.  
*espress.*

When a - broad in the world thou ap - pear - est, And the

TENOR.

When a - broad in the world thou ap - pear - est, And the

WHEN ABROAD IN THE WORLD.

young and the love - ly are there, To my heart while of all thou'rt the  
 young and the love - ly are there, Thou art

*len.* *tempo primo.*

dear - est, To my eyes thou'rt of all the most fair. They pass one by  
 dear - est, To my eyes thou'rt of all the most fair.

*p.* *tempo primo.*

one, Like waves of the sea, That say to the sun, "See, how bright we can  
 Like waves of the sea, That say to the sun, "See, how bright we can

*p.*

WHEN ABROAD IN THE WORLD.

*espress.*

be!" But where's the light like thine, In  
be!" But where's the light like

The musical score consists of two staves. The top staff is in G major and the bottom staff is in D major. The vocal line starts with "be!" followed by a melodic line with eighth and sixteenth notes. The lyrics "But where's the light like thine, In" follow. The second line begins with "be!" and continues with the same melodic pattern. A brace groups the two staves for the first two measures.

sun and shade to shine, No, no, no, no,  
thine, In sun and shade to shine, No, no,

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes, corresponding to the lyrics "sun and shade to shine, No, no, no, no," and "thine, In sun and shade to shine, No, no,". The bottom staff provides harmonic support. A brace groups the two staves for the first two measures of each line.

no,— 'mong them all there is no - thing like thee. No, no, no,  
no,— 'mong them all there is no - thing like thee. No, no, no,

The musical score concludes with two staves. The top staff shows a melodic line with eighth and sixteenth notes, corresponding to the lyrics "no,— 'mong them all there is no - thing like thee. No, no, no," and "no,— 'mong them all there is no - thing like thee. No, no, no,". The bottom staff provides harmonic support. A brace groups the two staves for the first two measures of each line. The dynamic "p." is indicated at the beginning of the final measure.

WHEN ABROAD IN THE WORLD.

no, there is no - thing like thee 'mong them all, 'mong them all, there is no - thing like  
 no, there is no - thing like thee 'mong them all, 'mong them all, there is no - thing like

thee. No no,— there's no - thing like thee. No,—  
 thee. No, no,— there is no - thing like thee. No,— no,—

no,— there's no - thing like thee.  
 there is no - thing like thee.

cres.

WHEN ABROAD IN THE WORLD.

2ND VERSE.

*espress.*

When of old, with - out fare - well or

When of old, with - out fare - well or

warn - ing, Beau-ty's self used to steal from the skies— Wrap a mist round her head of a

warn - ing, Beau-ty's self used to steal from the skies— of a

*len.*

*tempo primo.*

morn - ing, And post down to earth in dis - guise! No mat - ter what crowd A-round her might

morn - ing, And post down to earth in dis - guise! \* A-round her might

WHEN ABROAD IN THE WORLD.

*espress.*

be, Men peep'd thro' the cloud, And whis - per'd "T is she!" So thou, where thou - sands

be, Men peep'd thro' the cloud, And whis - per'd "T is she!" So

*p*

are, Dost shine the on - ly star— No, no, no, no,—

thou, where thou - sands are, Dost shine the on - ly star— No, no,

*p*

no,— 'mong them all there is no - thing like thee. No, no, no,

no,— 'mong them all there is no - thing like thee. No, no, no,

*p*

WHEN ABROAD IN THE WORLD.

no, there is no - thing like thee 'mong them all, 'mong them all, there is no - thing like  
 no, there is no - thing like thee 'mong them all, 'mong them all, there is no - thing like

{  
 } {  
 } {  
 }

thee. No, no,— there's no-thing like thee. No,— no,— there's no-thing like  
 thee. No, no,— there is no-thing like thee. No,— no,— there is no-thing like

{  
 } {  
 } {  
 }

thee.  
 thee.

{  
 } {  
 } {  
 }

cres. dim. p

# LOVE ALONE.

*In moderate time.*

FRENCH AIR.



If thou would'st have thy charms enchant our eyes, First win our



hearts, for there thy em - pire lies. Beau - ty in vain would



mount a heart - less throne, Her Right Di - vine is



## LOVE ALONE.

*silentando.*

giv'n by Love a - lone. Her Right Di - vine is giv'n by Love a -

alone.

*cres.*

## 2ND VERSE.

What would the rose, with all her pride, be worth, Were there no

*p*

sun, to call her bright - ness forth? Maid - ens un - loved, like

LOVE ALONE.

flow'rs in dark - ness thrown, Wait but that light which

*slentando.*                            *a tempo.*

comes from Love a - lone, Wait but that light which comes from Love a -

alone.

*cres.*

3RD VERSE.

Fair as thy charms in yon - der glass ap - pear, Ah trust them

*p*

LOVE ALONE.

not, they'll fade from year to year. Would'st thou still have them

shine as first they shone,

Go, fix thy mir - ror

*slentando.*

*a tempo.*

in Love's eyes a - lone,— Go, fix thy mir - ror in Love's eyes a -

lone.

*cres.*

# GO THEN—'T IS VAIN.

*Mournfully.*

SICILIAN AIR.

Go, then,—'t is vain to hov - - er      Thus round a hope that's dead; . . .

At length my dream is o - ver 'Twas sweet—'t was false— 't is fled.

Fare - well, since nought it moves . . . thee,      Such truth as

GO THEN—'T IS VAIN.

mine to see . . . Such truth as mine to

see . . . Some one, who far less loves thee, Per -haps more

blest will be.

2ND VERSE.

Fare - well, sweet eyes, whose bright - ness New life a - round me shed . . .

GO THEN—'T IS VAIN.

Fare - well, false heart, whose light - ness Now leaves me death in - stead. Go now, those

charms sur - ren - der To some new lov - er's sigh— .

To some new lov - er's sigh— . One who, tho' far less ten - der, May be more

cres. mf p

blest than I.

cres. dim.

# THOSE EV'NING BELLS.

*In moderate time.*

RUSSIAN AIR.

Those ev'n - ing bells, those ev'n - ing bells, How ma - ny a tale their  
 mu - sic tells Of youth and home, and that sweet time, When last I heard their  
 sooth - ing chime! Of youth and home, And that sweet time, When last I

## THOSE EV'NING BELLS!

A musical score for a voice and piano. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained bass notes. The lyrics "heard their sooth - ing chime!" are written below the vocal line.

### 2ND VERSE.

A musical score for a voice and piano. The vocal line starts with a quarter note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics "Those joy - ous hours are past a - way, And ma - ny a heart, that" are written below the vocal line.

A musical score for a voice and piano. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained bass notes. The lyrics "then was gay, With - in the tomb now dark - ly dwells, And hears no more those" are written below the vocal line.

A musical score for a voice and piano. The vocal line starts with a quarter note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics "ev'n - ing bells, With - in the tomb now dark - ly dwells And hears no" are written below the vocal line.

## THOSE EV'NING BELLS!

3RD VERSE.

more those ev'n - ing bells! And so 't will

be, when I am gone, That tune - ful peal will still ring on, While o - ther bards shall

walk these dells, And sing your praise, sweet ev'n - ing bells! While o - ther bards shall walk these

dells, And sing your praise, sweet ev'n - ing bells!

## WHEN LOVE WAS A CHILD.

*In moderate time.*

SWEDISH AIR.



Musical score for the second system of "When Love Was a Child". The vocal line continues with the lyrics "When Love was a child, and went id - ling round 'Mong flow - ers the whole sum - mer's". The piano accompaniment provides harmonic support with sustained notes and chords.

Musical score for the third system of "When Love Was a Child". The vocal line continues with the lyrics "day— One morn in the val - ley a bow'r he found, So". The piano accompaniment includes sustained notes and chords.

Musical score for the fourth system of "When Love Was a Child". The vocal line concludes with the lyrics "sweet, it al - lured him to stay.". The piano accompaniment provides harmonic support with sustained notes and chords.

WHEN LOVE WAS A CHILD.

2ND VERSE.

O'er - head from the trees hung a gar - land fair, A foun - tain ran dark - ly be-  
neath;— 'Twas Plea - sure that hung the bright flow'r's up there, Love  
knew it, and jump'd at the wreath.

III.

But Love did not know—and at his weak years,  
What urchin was likely to know?—  
That Sorrow had made of her own salt tears  
That fountain which murmur'd below.

IV.

He caught at the wreath—but with too much haste,  
As boys, when impatient, will do—  
It fell in those waters of briny taste,  
And the flowers were all wet through.

v.

Yet this is the wreath he wears night and day,  
And, though it all sunny appears  
With Pleasure's own lustre, each leaf, they say,  
Still tastes of the Fountain of Tears.

SEE, THE DAWN FROM HEAVEN.

FOR THREE VOICES.

*Moderately slow.*

AIR, SUNG AT ROME ON CHRISTMAS EVE.

2ND VOICE.

See, the dawn from Heav'n is break-ing, The dawn from Heav'n is break-ing o'er our sight, And

1ST VOICE.

See, those groups of An-gels wing-ing, those groups of An-gels

Earth, from sin a-wak-ing, hails the light.

*fp*

SEE, THE DAWN FROM HEAVEN.

wing - ing From the realms a - bove ; bring - ing Wreaths of love. On their

On their sun-ny brows from E - den bringing Wreaths of hope and love. On their  
TENOR.

On their sun-ny brows from E - den bringing Wreaths of hope and love.

sun - ny brows from E - den bring-ing Wreaths of hope and love.

sun - ny brows from E - den bring-ing Wreaths of hope and love

of hope and love.

*mf*

*creas.*                      *dim.*                      *pp*

SEE, THE DAWN FROM HEAVEN.

2ND VERSE.

2ND VOICE.

Hark— their hymns of glo - ry peal - ing, Their hymns of glo - ry peal - ing through the air, To

1st VOICE.

There, in that dwell-ing dark and low - ly, That dwell-ing dark and  
mor - tal ears re - veal-ing, Who lies there.

low - ly, Sleeps the hea - ven - ly Son. the Ho - ly

He whose home is in the skies, the Ho - ly, Ho - ly, Ho - ly

TENOR.

He whose home is in the skies, the Ho - ly, Ho - ly, Ho - ly

SEE, THE DAWN FROM HEAVEN.

Musical score for "SEE, THE DAWN FROM HEAVEN." The score consists of two systems of music. The top system is in G major and includes lyrics for three stanzas. The bottom system is in C major. The score features a soprano vocal line with piano accompaniment. The vocal line includes sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note groups. The piano part provides harmonic support with chords and bass notes.

One ! He whose home is in the skies, the Ho - ly, Ho - ly, Ho - ly

One ! He whose home is in the skies, the Ho - ly, Ho - ly, Ho - ly

One ! the Ho - ly

Continuation of the musical score. The soprano vocal line continues with three more "One!" exclamations. The piano accompaniment is present throughout, providing harmonic support. The vocal entries are punctuated by rests, creating a rhythmic pattern.

One !

One !

One !

# OH COME TO ME WHEN DAYLIGHT SETS.

FOR ONE OR TWO VOICES.

*Flowingly.*

VENETIAN AIR.



Oh come to me when day - light sets,  
Oh come to me when day - light sets,

Sweet, then come to me; When smooth-ly go our gon - do - lets O'er the moon - light  
Sweet, then come to me; When smooth-ly go our gon - do - lets O'er the moon - light

OH COME TO ME WHEN DAYLIGHT SETS.

The musical score consists of three systems of music. The top system starts with a treble clef, a key signature of one flat, and a common time signature. It contains two staves: a soprano staff and a bass staff. The lyrics for this section are: "sea. When mirth's a - wake and Love be - gins, Be -neath that glanc - ing ray, With sea. When mirth's a - wake and Love be - gins, Be -neath that glanc - ing ray, With". The middle system continues with the same musical setting and lyrics: "sound of lutes and man - do - lins To steal young hearts a - way. Oh come to me, when sound of lutes and man - do - lins To steal young hearts a - way. Oh come to me, when". The bottom system concludes the song with the lyrics: "day - light sets, Sweet! then come to me, When smoothly go our gon - do - lets O'er the moon - light day - light sets, Sweet! then come to me, When smoothly go our gon - do - lets O'er the moon - light". The music features eighth-note patterns and various rests throughout the staves.

## OH COME TO ME WHEN DAYLIGHT SETS.

## 2ND VERSE.

sea.

Oh ! then 's the hour for those who love.

sea.

Oh ! then 's the hour for those who love,

Sweet, like thee and me; When all's so calm be - low, a - bove, In heav'n and o'er the

When all's so calm be - low, a - bove, In heav'n and o'er the

Sweet, like thee and me; When all's so calm be - low, a - bove, In heav'n and o'er the

When all's so calm be - low, a - bove, In heav'n and o'er the

Sea

When maid - ens sing sweet bar - ca-rolles, And E - cho sings a - gain, So

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When maid - ens sing sweet bar - ca-rolles. And E - cho sings a - gain. So

OH COME TO ME WHEN DAYLIGHT SETS.

The musical score consists of three systems of music. The top system has two staves: a soprano staff in treble clef and a bass staff in bass clef. The middle system also has two staves: a soprano staff in treble clef and a bass staff in bass clef. The bottom system has two staves: a soprano staff in treble clef and a bass staff in bass clef. The lyrics are written below the staves. The first system contains three lines of lyrics: "sweet, that all with ears and souls Should love and list - en then. So come to me, when". The second system contains two lines of lyrics: "sweet, that all with ears and souls Should love and list - en then. So come to me, when". The third system contains four lines of lyrics: "day-light sets, Sweet! then come to me, When smoothly go our gon - do-lets O'er the moon - light", followed by another line: "day-light sets, Sweet! then come to me, When smoothly go our gon - do-lets O'er the moon - light". The fourth system contains one line of lyrics: "sea.". The fifth system contains one line of lyrics: "sea.". The sixth system contains two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The soprano staff has a series of eighth-note chords. The bass staff has a series of eighth-note chords with stems pointing up.

sweet, that all with ears and souls Should love and list - en then. So come to me, when

sweet, that all with ears and souls Should love and list - en then. So come to me, when

day-light sets, Sweet! then come to me, When smoothly go our gon - do-lets O'er the moon - light

day-light sets, Sweet! then come to me, When smoothly go our gon - do-lets O'er the moon - light

sea.

sea.

# OH DAYS OF YOUTH.

*With impassioned melancholy.*

FRENCH AIR.

*con espress.*



Oh days of youth and joy, long cloud-ed, Why thus for ev-er

haunt my view? When in the grave your light lay shroud-ed,

Why did not mem-o-ry die there too? Vain-ly doth Hope her

OH DAYS OF YOUTH.

strain now sing me, Whisp - 'ring of joys that yet re - main—

No— no, nev - er more can this life bring me One joy that e - quals

mf p

youth's sweet pain.— No— no, nev - er more can this life bring me

One joy that e - quals youth's sweet pain— One joy that e - quals

mf p mf mfp

OH DAYS OF YOUTH.

Sheet music for the first part of "Oh Days of Youth". The key signature is G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "youth's sweet pain." are written below the notes. Dynamic markings include *p*, *cres.*, and *dim.*

2ND VERSE.

Sheet music for the second verse of "Oh Days of Youth". The key signature changes to F major (no sharps or flats). The melody and bass line continue with the new verse lyrics: "Dim lies the way to death before me, Cold winds of Time blow". Dynamic markings include *p*.

Sheet music for the third part of "Oh Days of Youth". The key signature changes to D major (one sharp). The melody and bass line continue with the lyrics: "round my brow— Sunshine of youth that once fell o'er me,"

Sheet music for the final part of "Oh Days of Youth". The key signature changes to E major (two sharps). The melody and bass line continue with the lyrics: "Where is your warmth, your glory now? 'Tis not that then no". Dynamic marking *espres.* appears above the treble clef staff.

OH DAYS OF YOUTH.

pain could sting me— 'Tis not that now no joys re - main— Oh it is that

life no more can bring me One joy so sweet as that worst pain—

Oh it is that life no more can bring me One joy so sweet as that worst

pain, One joy so sweet as that worst pain.

dim. e ral.

# WHO'LL BUY MY LOVE-KNOTS?

*Playfully.*

PORtUGUESE AIR.



Hy-men late, his love-knots sell-ing, Call'd at ma - ny a maid - en's dwell-ing, None could



doubt, who saw or knew them, Hy-men's call was wel - come to them. "Who'll buy my love-knots ? Who'll buy my



love-knots ?" Soon as that sweet cry re-sound-ed, How his bask - ets were surrounded !



# WHO'LL BUY MY LOVE-KNOTS?

2ND VERSE.

Maids who now first dreamt of try - ing These gay knots of Hy - men's ty - ing, Dames who

p

long had sat to watch him Pass - ing by— but ne'er could catch him—“Who'll buy my love-knots? Who'll buy my

love-knots?” All at that sweet cry as - sem-bled, Some laugh'd, some blush'd, and some trem-bled.

Last time.

IV.  
Scarce their bargains were completed,  
When the Nymphs all cried “We're cheated—  
See these flow'rs, they're drooping sadly;  
This gold knot, too, ties but badly—  
Who'd buy such love-knots?  
Who'd buy such love-knots?  
Ev'n this tie, with Love's name round it—  
All a sham—He never bound it!”

III.  
“Here are knots,” said Hymen, taking  
Some loose flow'rs, “of Love's own making;  
Here are gold ones—you may trust 'em  
(These, of course, found ready custom);  
Come, buy my love-knots,  
Come, buy my love-knots.”  
Some are labell'd “Knots to tie men,  
Love the maker, Bought of Hymen.”

V.  
Love, who saw the whole proceeding,  
Would have laugh'd, but for good breeding;  
While old Hymen, who was used to—  
Cries like that these Dames gave loose to—  
“Take back our love-knots—  
Take back our love-knots”—  
Coolly said, “There's no returning  
Wares on Hymen's hands; good morning.”

# FAREWELL, THERESA.

*Tenderly.*

VENETIAN AIR.

Fare-well, The - re - sa, that cloud which o - ver Yon moon, this mo - ment, gath' - ring we

see, Shall scarce from her pure orb have pass'd, ere thy lov - er Swift o'er the

wild wave shall wan - der from thee.

FAREWELL, THERESA.

2ND VERSE.

Long like that dim cloud I've hung a-round thee, Dark'-ning thy pros - pects, sadd - 'ning thy

p

brow— With gay heart, The - re - sa, and bright cheek I found thee, Oh think how

changed, love, how changed art thou now!

cres. pp

But here I free thee—like one awaking  
From fearful slumber, this dream thou 'lt tell—  
'T is over—the bright moon her spell too is breaking,  
Past are the dark clouds, Theresa, farewell.

# BRING THE BRIGHT GARLANDS HITHER.

*With a mixture of gaiety and despondence.*

RUSSIAN AIR.

Musical score for the first system, featuring two staves. The top staff is in G major and the bottom staff is in C major. The key signature changes between the two staves. The music consists of eighth and sixteenth note patterns. Dynamics include *mf* and *p*.

Musical score for the second system, continuing from the first. It features two staves. The top staff has lyrics: "Bring the bright gar - lands hi - ther, Ere yet a leaf is dy - ing;". The bottom staff continues the musical line. Dynamics include *mf* and *p*.

*espress.*

Musical score for the third system, continuing from the second. It features two staves. The top staff has lyrics: "If so soon they must wi - ther, Ours be their last sweet sigh - ing.". The bottom staff continues the musical line. Dynamics include *p*.

Musical score for the fourth system, continuing from the third. It features two staves. The top staff has lyrics: "If so soon they must wi - ther, Ours be their last sweet sigh - ing.". The bottom staff continues the musical line.

BRING THE BRIGHT GARLANDS HITHER.

*ad lib.*

*a tempo.*

Hark! that low, dis-mal chime, 'Tis the dreary voice of Time.— Oh! bring beau-ty, bring

ro - ses,— Bring all that yet is ours,— Let life's day, as it clo - ses,

Shine to the last through flow'rs.

Haste, ere the bowl's declining,  
Drink of it now or never,—  
Now while Beauty is shining,  
Love, or she's lost for ever.—  
Hark! again—that dull chime!  
'Tis the dreary voice of Time.—  
Oh! if Life be a torrent,  
Down to oblivion going,—  
Like this cup be its current—  
Bright to the last drop flowing!

# GO NOW AND DREAM.

*In moderate time, with expression.*

SICILIAN AIR.



Go now, and dream o'er that joy in thy slum - ber—

Moments so sweet a - gain ne'er shalt thou num - ber. Moments so

sweet a - gain ne'er shalt thou num - ber. Of Pain's bit - ter draught the

GO NOW AND DREAM.

*ad lib.*

fla - vour ne'er flies, While Plea-sure's scarce touch-es the lip ere it dies !

Go then, and dream o'er that joy in thy slum - ber Mo-ments so sweet a - gain ne'er shalt thou num - ber. Mo-ments so sweet a - gain ne'er shalt thou num - ber.

cres. dim. p

That moon, which hung o'er your parting, so splendid,  
Often will shine again, bright as she then did—  
But ah ! never more will the beam she saw burn  
In those happy eyes at your meeting return.  
Go then, and dream o'er this joy in thy slumber—  
Moments so sweet again ne'er shalt thou number.

# WHEN THROUGH THE PIAZETTA.

*Moderately slow.*

VENETIAN AIR.



*Sostenuto.*

Piano part for the lyrics. The music is in 3/4 time, key of G major. It consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. The lyrics are:

When through the Pia - zet - ta Night breathes her cool air, Then,

Piano part for the lyrics, continuing from the previous page. The music is in 3/4 time, key of G major. It consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. The lyrics are:

dear - est Ni - net - ta, I'll come to thee there. Be-

WHEN THROUGH THE PIAZETTA.

The musical score consists of three staves. The top staff is for the soprano voice, the middle staff is for the piano, and the bottom staff is for the basso continuo. The music is in common time and G major. The lyrics are integrated into the vocal line. The piano part includes harmonic support and a dynamic marking 'cres.' at the end of the second system. The basso continuo part features sustained notes and rhythmic patterns.

neath thy mask shroud - ed, I'll know thee a - far, As

Love knows, though cloud - ed, His own Ev'n - ing star.

In garb then resembling  
Some gay gondolier,  
I'll whisper thee, trembling,  
"Our bark, love, is near.  
Now, now, while there hover  
Those clouds o'er the moon,  
'T will waft thee safe over  
Yon silent Lagoon."

# OH! NO, NOT EV'N WHEN FIRST WE LOVED.

*In moderate time.*

CASHMERIC AIR.



Musical score for the third system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The melody continues with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords. The lyrics are: "Oh! no—not ev'n when first we loved, Wert thou as dear as now thou". Measure 1 ends with a half note. Measure 2 begins with a piano dynamic (p).

Musical score for the fourth system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The melody continues with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and chords. The lyrics are: "art; Thy beau - ty then my sens - es moved,"

OH! NO, NOT EV'N WHEN FIRST WE LOVED.

But now thy vir - tues bind my heart— What was but pas - sion's sigh be-

fore, Has since been turn'd to rea - son's vow, And though I

then might love thee more, Trust me, I love thee

bet - ter, bet - ter now

Although my heart, in earlier youth,  
Might kindle with more wild desire,  
Believe me, it has gain'd in truth  
Much more than it has lost in fire.  
The flame now warms my inmost core,  
That then but sparkled o'er my brow  
And though I seem'd to love thee more,  
Yet, oh! I love thee better, better now!

# THE BASHFUL LOVER.

*In moderate time.*

ITALIAN AIR.

Musical score for the first system of 'The Bashful Lover'. The score consists of two staves. The top staff is for the voice, starting with a dynamic of *p*. The bottom staff is for the piano, with a marking 'Stac.' below it. The music is in common time, with a key signature of one flat.

Musical score for the second system of 'The Bashful Lover'. The score consists of two staves. The top staff shows a melodic line with grace notes and a dynamic of *pp*. The bottom staff provides harmonic support with sustained chords.

Musical score for the third system of 'The Bashful Lover' with lyrics. The lyrics are as follows:

I would tell her I love her,  
Did I know but the way;  
2ND VER. Hav - ing pluck'd up a spi - rit,  
One moon-shi - ny night,

The score consists of two staves. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support with sustained chords.

Musical score for the fourth system of 'The Bashful Lover' with lyrics. The lyrics are as follows:

Could my lips but dis - cov - er  
What a lov - er should say.  
Then, thought I, "I'll de - fer it  
Till to - mor-row's day - light.

The score consists of two staves. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support with sustained chords.

THE BASHFUL LOVER.

The musical score consists of three systems of music, each with two staves: Treble and Bass. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C').

**System 1:**

- Top Staff:** Notes in eighth-note patterns. Text: "Could my lips but dis - cov - er What a lov - er should say.  
"Yes," thought I, "I'll de - fer it Till to - mor - row's day - light."
- Bottom Staff:** Notes in sixteenth-note patterns. Dynamics: *cres.* (crescendo) and *m f p* (moderately forte, piano).

**System 2:**

- Top Staff:** Notes in eighth-note patterns. Text: "Though I swear to a - dore her, Ev' - ry morn - ing I rise,  
But, a - las! the pale moon - beam Could not fright - en me more;
- Bottom Staff:** Notes in sixteenth-note patterns.

**System 3:**

- Top Staff:** Notes in eighth-note patterns. Text: "Yet, when once I'm be - fore her, All my e - lo - quence flies!  
For I found by the noon - beam I was dumb as be - fore.
- Bottom Staff:** Notes in sixteenth-note patterns. Dynamic: *colla voce*.

**Final System:**

- Top Staff:** Notes in eighth-note patterns. Text: "Oh! ye gods, did ye ev - er Such a sim - ple - ton
- Bottom Staff:** Notes in sixteenth-note patterns. Dynamic: *a tempo.*

THE BASHFUL LOVER

know, I'm in love, and yet nev - er Have the heart to say

so, I'm in love, and yet nev - er Have the heart to say

cres. *mf* *p*

so,—No, no, ne'er have the heart to say so,—No, no, ne'er have the heart to say

*cres.* *p* *pp*

so.

*a tempo. cres.* *p*

1st time. 2nd time.

# HEAR ME BUT ONCE.

FOR TWO VOICES.

*With expression.*

FRENCH AIR.



*express.*

Hear me but once, while o'er the grave, In which our  
Hear me but once, while o'er the grave, In which our

Love lies cold and dead, I count each flatt'r - ing  
Love lies cold and dead, I count each

HEAR ME BUT ONCE.

hope he gave Of joys now lost and charms now  
hope he gave Of joys now lost and charms now

fled!  
fled!

2ND VERSE.

Who would have thought the smile he wore, When first we  
Who would have thought the smile he wore, When first we

HEAR ME BUT ONCE.

met, would fade a - way? Or that a chill would  
met, would fade a - way? Or a

e'er come o'er Those eyes so bright through ma - ny a  
chill come o'er Those eyes so bright through ma - ny a

day!

day!

cres. dim.

# MY HARP HAS ONE UNCHANGING THEME.

*With mournful languor.*

SWEDISH AIR.

My Harp has one, un - chang - ing theme, One

strain, that still comes o'er Its lan - guid chord, as 't were a dream Of joy that's now no more. In

vain I try with live - lier air To wake the breath-ing string, That voice of o - ther

times is there, And sad-dens all I sing.

MY HARP HAS ONE UNCHANGING THEME.

2ND VERSE.

Breathe on, breathe on, thou lan-guid strain, Hence-forth be all my own, Though thou art oft so

*p*

full of pain, Few hearts can bear thy tone. Yet oft thou'ret sweet, as if the sigh, The

breath that Pleasure's wings Gave out, when last they wan - ton'd by, Were still up - on thy

strings.

pp

# GAILY SOUNDS THE CASTANET.

*Lively, but not too quick.*

MALTESE AIR.



Gai - ly sounds the Cas - ta - net, Beat - ing time to bound - ing feet, When,  
af - ter day - light's gold - en set, Maids and Youths by moon - light meet.

af - ter day - light's gold - en set, Maids and Youths by moon - light meet.

GAILY SOUNDS THE CASTANET.

Oh! then, how sweet to move Through all that maze of

mirth, Light-ed by those eyes we love, Be-yond all eyes on

earth.

II.

Then, the joyous banquet spread  
On the cool and fragrant ground,  
With night's bright eye-beams over head,  
And still brighter sparkling round.  
Oh! then, how sweet to say  
Into the loved one's ear,  
Thoughts reserved through many a day,  
To be thus whisper'd here.

III.

When the dance and feast are done,  
Arm in arm as home we stray;  
How sweet to see the dawning sun  
O'er her cheek's warm blushes play!  
Then, then the farewell kiss,  
And words whose parting tone  
Lingers still in dreams of bliss,  
That haunt young hearts alone.

# THEN FARE THEE WELL.

*With melancholy and tender expression.*

OLD ENGLISH AIR.

The musical score consists of five staves of music for voice and piano. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *m f*, *dim.*, and *p*. The bottom three staves are for the voice, with lyrics written below them. The lyrics are:

Then fare thee well, my own dear love, This world has now for  
us No great - er grief, no pain a - bove The pain of part - ing  
thus, dear love! The pain of part - ing thus.

Dynamics and performance instructions include *f*, *p*, *cres.*, *dim.*, and *p*.

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THEN FARE THEE WELL.

2ND VERSE.

Had we but known, since first we met, Some few short hours of  
 bliss, We might, in num - b'ring them, for - get The deep, deep pain of  
 this, dear love! The deep, deep pain of this.

III.

But no, alas—we've never seen  
 One glimpse of pleasure's ray,  
 But still there came some cloud between,  
 And chased it all away, dear love!  
 And chased it all away!

IV.

Yet ev'n could those sai moments last,  
 Far dearer to my heart  
 Were hours of grief together past,  
 Than yeats of mirth apart, dear love!  
 Than years of mirth apart.

v.

Farewell—our hope was born in fears,  
 And nursed 'mid vain regrets ;  
 Like winter suns, it rose in tears,  
 Like them in tears it sets, dear love!  
 Like them in tears it sets.

# COME, CHASE THAT STARTING TEAR AWAY.

*With lightness and expression.*

FRENCH AIR.

The musical score consists of six staves of music for voice and piano. The top staff shows the piano part in G major, 8/8 time, with dynamics "mf" and "cres." The vocal line begins on the second staff in G major, 8/8 time, with lyrics "Come, chase that start-ing tear a-way, Ere mine to meet it springs; To-". The piano accompaniment continues on the first staff. The vocal line resumes on the third staff with "night, at least, to-night be gay, What-e'er to-mor-row brings! Like sun-set gleams, that". The piano accompaniment continues on the second staff. The vocal line resumes on the fifth staff with "lin-ger late, When all is dark'-ning fast, Are hours like these we snatch from fate, The bright-est and the". The piano accompaniment continues on the fourth staff.

COME, CHASE THAT STARTING TEAR AWAY.

last. Then chase that start - ing tear a - way, Ere nune to meet it

springs; To - night, at least, to - night be gay, What - e'er to - mor - row

brings.

To gild our dark'ning life, if Heav'n  
 But one bright hour allow,  
 Oh ! think that one bright hour is giv'n  
 In all its splendour now.  
 Let's live it out—then sink in night,  
 Like waves, that from the shore  
 One minute swell, are touch'd with light,  
 Then lost for evermore.  
 Come, chase that starting tear away,  
 Ere mine to meet it springs;  
 To-night, at least, to-night be gay,  
 Whate'er to-morrow brings.

OH! SAY, THOU BEST AND BRIGHTEST.

*Tenderly.*

SPANISH AIR.



Musical score for the third system. The top staff continues in G major, common time. The bottom staff begins in C major, common time, then changes to F major, common time. The lyrics 'Oh! say, thou best and bright - est' are written below the top staff, and 'My first love, and my' is written below the bottom staff. The music includes eighth-note and sixteenth-note patterns.

Musical score for the fourth system. The top staff continues in G major, common time. The bottom staff begins in C major, common time, then changes to F major, common time. The lyrics 'last,' 'When he, whom now thou slight - est,' 'From life's dark scene hath' are written below the top staff. The music includes eighth-note and sixteenth-note patterns.

OH! SAY, THOU BEST AND BRIGHTEST.

past, Will kind - er thoughts then move thee? Will Pi - ty wake one

thrill, For him who liv'd to love thee, And dy - ing,— lov'd thee  
slen.,

still?

If, when that hour recalling,  
From which he dates his woes,  
Thou feel'st a tear-drop falling,  
Ah, blush not while it flows;  
But, all the past forgiving,  
Bend gently o'er his shrine,  
And say—"This heart, when living,  
With all its faults, was mine."

# DO NOT SAY THAT LIFE IS WANING.

*Tenderly.*

DANISH AIR.



Musical score for the second system, featuring two staves. The top staff is in treble clef, 3/4 time, and has a dynamic 'p'. The bottom staff is in bass clef, 3/4 time. The lyrics 'Do not say that life is wan - ing,' are written below the notes.

Musical score for the third system, featuring two staves. The top staff is in treble clef, 3/4 time. The bottom staff is in bass clef, 3/4 time. The lyrics 'Or that Hope's sweet day is set,' are written below the notes.

Musical score for the fourth system, featuring two staves. The top staff is in treble clef, 3/4 time. The bottom staff is in bass clef, 3/4 time. The lyrics 'Or that Hope's sweet day is set,' are written below the notes.

DO NOT SAY THAT LIFE IS WANING.

While I've thee and Love re - main - ing, Light is

in th' ho - ri - zon yet.

2ND VERSE.

Do not think those charms are fly - ing,

Though thy ro - ses fade and fall,

DO NOT SAY THAT LIFE IS WANING.

Though thy roses fade and fall,—

Beauty hath a grace undying, Which in

thee survives them all.

3RD VERSE.

Not for charms, the new - est, bright - est,

DO NOT SAY THAT LIFE IS WANING.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of four staves, each with a different dynamic marking: piano (p), forte (f), mezzo-forte (mf), and mezzo-piano (mp). The lyrics are as follows:

That on o - ther cheeks may shine,  
That on o - ther cheeks may shine,  
Would I change the least, the slight - est, That is  
ling - 'ring now o'er thine.

The piano part includes dynamic markings: *cres.* (crescendo) and *dim.* (diminuendo).

# THE GAZELLE.

*Lightly and in moderate time.*

HINDOO AIR.



Dost thou not hear the sil - ver bell, Through yon - der lime - trees

ring - ing? 'Tis my La - dy's light ga - zelle, To me her love-thoughts

THE GAZELLE.

bring - ing— All the while that sil - ver bell A - round his

dark neck ring - ing.

cres.

2ND VERSE.

See, in his mouth he bears a wreath My love hath kist in

ty - - ing: Oh! what ten - der thoughts be - neath Those si - lent flow'r's are

THE GAZELLE.

ly - ing! Hid with - in the mys - tic wreath, My love hath

kist in ty - ing.

cres.

3RD VERSE.

Wel - come, dear ga - zelle, to thee, And joy to her, the

fair - - est, Who thus sends her soul to me In ev - e - ry leaf thou

THE GAZELLE.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "bear - est. Wel - . come, dear ga - zelle, to". The second section is: "thee, And joy to her, the fair - est.". The third section, starting on a new page, is: "Hail ! ye living, speaking flowers That breathe of her who bound ye, Oh ! 't was not in fields or bowers, 'T was on her lips she found ye. Yes—ye blushing, speaking flowers, 'T was on her lips she found ye."

Hail ! ye living, speaking flowers  
 That breathe of her who bound ye,  
 Oh ! 't was not in fields or bowers,  
 'T was on her lips she found ye.  
 Yes—ye blushing, speaking flowers,  
 'T was on her lips she found ye.

# SLUMBER, OH! SLUMBER.

*Smoothly and tenderly.*

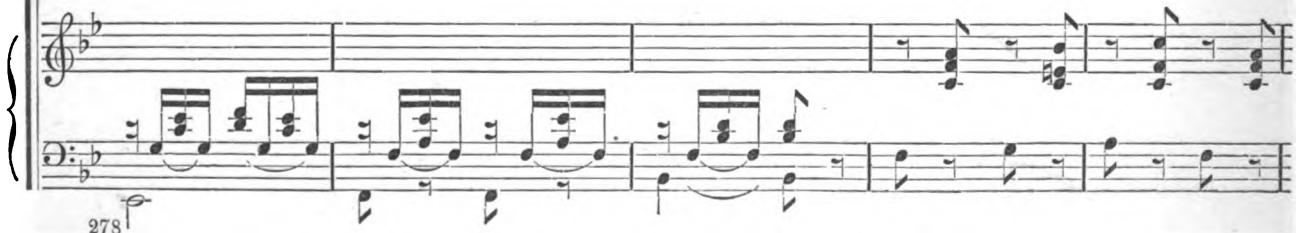
AIR UNKNOWN.



"Slum - ber, oh! slum - ber,—if sleep - ing thou mak'st My heart beat so



wild - ly, I'm lost when thou wak'st!"— Thus sung I to a maid-en, Who



SLUMBER, OH ! SLUMBER.

The musical score consists of three staves, each with a key signature of one flat (F#) and a tempo marking of common time (C). The soprano staff (top) contains lyrics: "slept one sum - mer's day, And like a flow'r o'er - lad - en With noon - tide sun - shine," followed by a repeat sign and "lay, . . . And like a flow'r o'er - lad - en With noon - tide sun - shine, lay.—". The alto staff (middle) provides harmonic support with sustained notes and chords. The bass staff (bottom) also provides harmonic support with sustained notes and chords. The vocal parts are primarily in eighth-note patterns, while the bass part features sixteenth-note patterns in the final section.

slept one sum - mer's day, And like a flow'r o'er - lad - en With noon - tide sun - shine,  
lay, . . . And like a flow'r o'er - lad - en With noon - tide sun - shine, lay.—

Slum - ber, oh ! slum - ber,— if sleep - ing thou mak'st My  
heart beat so wild - ly, I'm lost when thou wak'st !

SLUMBER, OH! SLUMBER.



2ND VERSE.

Musical score for the second verse. The vocal line continues with lyrics: "Breathe not, oh! breathe not, ye winds, o'er her cheeks, If mute thus she". The piano accompaniment provides harmonic support with sustained notes and chords.

Musical score for the continuation of the second verse. The vocal line concludes with: "charm me, I'm lost, when she speaks." The piano accompaniment continues with eighth-note patterns.

Musical score for the final part of the song. The vocal line begins with: "murmurs words that seem As if her lips were tak - ing Fare - well of some sweet". The piano accompaniment provides harmonic support throughout the phrase.

SLUMBER, OH ! SLUMBER.

dream, . . As if her lips were tak - ing Fare - well of some sweet dream.

Breathe not, oh ! breathe not, ye winds o'er her cheeks, If

murm' - ring she charm thus, I 'm lost when she speaks.

cres. sf dim. p

# HARK, I HEAR A SPIRIT SING.

FOR THREE VOICES.

*In moderate time.*

**HINDOSTANEE AIR.**

1<sup>ST</sup> VOICE.

*dol.*

2<sup>ND</sup> VOICE.

Come !      Come !      Come !      Come !      Come !      Come !      Come !

3<sup>RD</sup> VOICE.

Come !      Come !      Come !      Come !      Come !      Come !      Come !

HARK, I HEAR A SPIRIT SING.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat, and the time signature is common time. The music is divided into measures by vertical bar lines. The lyrics are integrated into the musical lines, with some words appearing above or below the notes. The vocal parts are separated by a brace on the left side of the page.

sweet as summer's ro - sy gale,      "Come, sweet-heart," it seems to say—      "With me a -

as summer's ro - sy gale,      Come, sweet-heart—

as summer's ro - sy gale,      Come, sweet-heart—

*mf*

way— To Beau-ty's bow'r a - way,      a - way."

*decreas.*

a-way, To Beau - ty's bow'r a-way, a-way, To Beau-ty's bow'r a - way, a-way!

a-way, To Beau - ty's bow'r a-way, a-way, To Beau-ty's bow'r a - way, a-way!

## HARK, I HEAR A SPIRIT SING.

Who art thou? and whence thy birth?  
 Pleas - ure I'm call'd, and born on earth.—Come! Come!  
 Come! Come!  
 No, no, tho' full of charms thy path-way be, Oh! Plea - sure, thou art not for me.  
 Come! Come! Come! To  
 Come! Come! Come! To

## HARK, I HEAR A SPIRIT SING.

The musical score consists of two staves. The upper staff is for the soprano voice, and the lower staff is for the alto voice. Both staves are in common time and key signature of one flat. The vocal parts begin with "Thou'ret not for me." followed by "No, Plea-sure, thou art not for me, to me, oh come to me. Come! Come! Come!" This phrase is repeated. The piano accompaniment begins with a bass line, followed by chords. The vocal parts end with "me, for me." The piano accompaniment continues with a bass line and chords. The vocal parts end with "Come! Come!" The piano accompaniment ends with a final chord.

Thou'ret not for me. No, Plea-sure, thou art not for  
me, to me, oh come to me. Come! Come! Come!

me, to me, oh come to me. Come! Come! Come!

me, for me.

Come! Come!

Come! Come!

HARK, I HEAR A SPIRIT SING.

2ND VERSE.

Hark— I hear an - o - ther voice, from yon-der height, That now is

Come! Come! Come!

Come! Come! Come!

Come! Come! Come!

bathed in heaven's calmest light. "Come, pure heart," it seems to say— "With me a -

In heaven's calmest light. "Come, pure heart—

In heaven's calmest light. "Come, pure heart—

*mf p*

HARK, I HEAR A SPIRIT SING.

way, From Pleasure's call a - way, a - way."

a-way, From Plea - sure's call a - way, a - way, From Pleasure's call a - way, a - way!"  
a-way, From Plea - sure's call a - way, a - way, From Pleasure's call a - way, a - way!"

Who art thou? and what thy name?

"Vir-tue I'm call'd—from heav'n I came. Come! Come!"

Come! Come!

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HARK, I HEAR A SPIRIT SING.

Yes, . . . yes, tho' rude and steep thy path-way be, Oh! Vir-tue, I will fly to thee.

Come! Come! Come! To me, to me, oh

Come! Come! Come! To me, to me, oh

I'll fly to thee. Yes, Vir-tue, I will fly to thee, to thee.

*dol.* come to me. Come! Come! Come! . . . . . Come! Come!

*dol.* come to me. Come! Come! Come! . . . . . Come! Come!

*pp*

# HERE SLEEPS THE BARD.

FOR THREE VOICES.

*Slow and solemn.*

1<sup>ST</sup> VOICE.

HIGHLAND AIR.

Here sleeps the bard, who knew so well All the sweet wind - ings

Here sleeps the bard, who knew so well All the sweet wind - ings

Here sleeps the bard, who knew so well All the sweet wind - ings of A -

of A - pol - lo's shell; Whe - ther its mu - sic roll'd like tor - rents near, Or died like

of A - pol - lo's shell; Whe - ther its mu - sic roll'd like tor - rents near, Or died like

pol - lo's shell; Whe - ther its mu - sic roll'd like tor - rents near, Or died like

HERE SLEEPS THE BARD.

dis - tant stream - lets on the ear.

dis - tant stream - lets on the ear.

stream - lets on the ear.

*cres.*

2ND VERSE.

Sleep— sleep— a - like un - heed - ed now, The storm and ze - phyr

Sleep— sleep— a - like un - heed - ed now, The storm and ze - phyr

Sleep,— mute bard, un - heed - ed now, The storm and ze - phyr

*p*

HERE SLEEPS THE BARD.

sweep thy life-less brow—That storm, whose rush is like thy mar-tial lay, That breeze, which  
 sweep thy life-less brow—That storm, whose rush is like thy mar-tial lay, That breeze, which  
 sweep thy brow—That storm, whose rush is like thy mar-tial lay, That breeze, like thy

*ad lib.*

like thy love - song dies a - way  
 like thy love - song dies a - way.  
 love - song dies a - way.  
*smorz.*

# HOPE COMES AGAIN.

*With much feeling.*

OLD ENGLISH AIR.



Hope comes a - gain— to this heart long a stran - ger; Once more she sings me her

flat - ter - ing strain;— But hush, gen - tle Sy - ren, for, ah, there's less dan - ger In

still suff -'ring on than in hop - ing a - gain. But hush, gen - tle Sy - ren, for

HOPE COMES AGAIN.

ah there's less dan - ger in still suff - 'ring on than in hop - ing a -

gain.

cres. sf

Long, long, in sor - row, too deep for re - pi - ning, Gloo - my, but tran - quil this

bo - som hath lain, And joy, com - ing now, like a sud - den light shi - ning O'er

### HOPE COMES AGAIN.

Musical score for 'HOPE COMES AGAIN.' The score consists of three staves. The top staff is for the soprano voice, the middle staff for the piano accompaniment, and the bottom staff for the bassoon or double bass. The music is in common time, with a key signature of one flat. The vocal line begins with 'eye - lids long dark - en'd, would bring me but pain,' followed by 'And joy, com-ing now like a'. The piano accompaniment provides harmonic support throughout the section.

Continuation of the musical score. The soprano voice continues with 'sud - den light shi - ning O'er eye - lids long dark - en'd, would bring me but'. The piano accompaniment maintains its harmonic function, providing a steady base for the vocal line.

Final section of the musical score. The soprano voice concludes with the word 'pain.' The piano accompaniment features a dynamic marking 'cres.' followed by a crescendo line, indicating a build-up in volume and intensity.

Fly then, ye visions, that hope would shed o'er me,—  
Lost to the future, my sole chance of rest  
Now lies not in dreaming of bliss that's before me,  
But, ah, in forgetting how once I was blest!

# OH! GUARD OUR AFFECTION.

*In moderate time and feeling.*

SCOTCH AIR.

The musical score consists of five staves of music in 3/4 time, with a key signature of two sharps. The first staff shows the treble and bass staves with dynamic 'p'. The second staff begins with the lyrics 'Oh! guard our af - fec - tion, and ne'er let it feel The'. The third staff continues the lyrics 'blight, which this world o'er the warm - est will steal. While the'. The fourth staff begins with 'faith of all round us is fad - ing or past, Let'. The fifth staff concludes the piece.

# OH! GUARD OUR AFFECTION.

Musical score for the first verse of "Oh! Guard Our Affection". The music is in G major (two sharps) and common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

our truth, at least, keep its bloom to the last!

The bass staff features a prominent eighth-note bass line, with a dynamic marking "cres." in the third measure. The vocal line includes several grace notes and slurs.

Musical score for the second verse of "Oh! Guard Our Affection". The music remains in G major (two sharps) and common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

It is sa - fer for Love to be watch - ful and weep, As he

The bass staff features a prominent eighth-note bass line, with a dynamic marking "p" in the fourth measure. The vocal line includes several grace notes and slurs.

Musical score for the continuation of the second verse of "Oh! Guard Our Affection". The music remains in G major (two sharps) and common time. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are:

used in his prime, than go smil - ing to sleep.— For

The bass staff features a prominent eighth-note bass line, with a dynamic marking "p" in the fourth measure. The vocal line includes several grace notes and slurs.

OH! GUARD OUR AFFECTION.

The musical score consists of three staves of music in G major (indicated by a G with a sharp sign) and common time. The top staff is for the soprano voice, the middle staff for the alto or tenor, and the bottom staff for the bass or double bass. The vocal parts have lyrics printed below them. The first section of the song ends with a repeat sign and a key change to D major (indicated by a D with a sharp sign). The second section begins with a new melody for the soprano, continuing with lyrics about love being the last thing to fade. The third section concludes with a piano part featuring a sustained note and a dynamic marking of *cres.* (crescendo).

death on his slum - ber, cold death fol - lows fast, While the

Love that is wake - ful lives on to the last!

And though, as Time gathers his clouds o'er our head,  
A shade, somewhat darker, o'er life they may spread ;  
Yet transparent, at least, be the shadow they cast,  
So that Love's soften'd light may shine through to the last.

# SPRING AND AUTUMN.

*With cheerful feeling.*

FRENCH AIR.



Ev' - ry sea - son hath its plea-sures; Spring may boast her flow' - ry prime, Yet the  
vine - yard's ru - by trea - sures Bright - en Au - tumn's so - b'rer time. So life's

vine - yard's ru - by trea - sures Bright - en Au - tumn's so - b'rer time. So life's

SPRING AND AUTUMN.

The musical score consists of three staves of music in G major, common time. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass F-clef. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

year be - gins and clos - es, Days, though short'ning, still can shine; What, though  
 youth gave loves and ro - ses, Age still leaves us friends and wine, Age still  
 leaves us friends and wine.

The music concludes with a dynamic marking of *f* (fortissimo) and a final chord.

II.

Phillis, when she might have caught me,  
 All the Spring look'd coy and shy,  
 Yet, herself, in Autumn sought me,  
 When the flow'r's were all gone by.  
 Ah! too late—she found her lover  
 Calm and free, beneath his vine,  
 Drinking to the spring-time over,  
 In his best autumnal wine.

III.

Thus may we, as years are flying,  
 To their flight our pleasures suit,  
 Nor regret the blossom's dying,  
 While we still can taste the fruit.  
 Oh! while days like this are ours,  
 Where's the lip that dares repine?  
 Spring may take our loves and flow'r's,  
 So Autumn leaves us friends and wine.

# 'T IS WHEN THE CUP IS SMILING.

FOR TWO VOICES.

*With spirit, but not too fast.*

ITALIAN AIR.

The musical score consists of four staves. The top two staves are for two voices, with the soprano in G clef and the alto in F# clef. The bottom two staves are for piano, with the right hand in G clef and the left hand in F# clef. The key signature is one sharp, and the time signature is common time. The music begins with a piano introduction in measures 1-4, followed by the vocal entries in measures 5-6. The vocal parts are mostly eighth-note patterns, with some sixteenth-note figures in the alto part. The piano accompaniment features sustained chords and rhythmic patterns. The lyrics are integrated into the vocal parts, appearing in measures 48-53 and 64-69. The score concludes with a final piano section in measures 70-73.

Tis when the cup is smiling be - fore us, And we pledge round to hearts that are

Tis when the cup is smiling be - fore us, And we pledge round to hearts that are

p

true, boy, true, That the sky of this life op - ens o'er us, And Hea-ven gives a glimpse of its

true, boy, true, That the sky of this life op - ens o'er us, And Hea-ven gives a glimpse of its

'T IS WHEN THE CUP IS SMILING.

blue. Talk of Ad - am in E - den re - clin - ing, We are bet - ter, far bet - ter off

blue. Talk of Ad - am in E - den re - clin - ing, We are bet - ter, far bet - ter off

{

thus, boy, thus— For him but *two* bright eyes were shin - ing, See what num - bers are spark - ling for

thus, boy, thus— For him but *two* bright eyes were shin - ing, See what num - bers are spark - ling for

{

us.

us.

{

*cres.*

*p*

*cres.*

*f*

'T IS WHEN THE CUP IS SMILING.

2ND VERSE.

The musical score consists of three systems of music, each with two staves: treble and bass. The key signature is G major (one sharp). The time signature varies between common time and 6/8.

**2nd Verse:**

When on one side the grape juice is dan - cing, And on t'o - ther a blue eye  
 When on one side the grape juice is dan - cing, And on t'o - ther a blue eye

**Chorus:**

p  
 beams, boy, beams, 'Tis e - nough, 'twixt the wine and the glan - cing, To dis - turb e'en a saint from his  
 beams, boy, beams, 'Tis e - nough, 'twixt the wine and the glan - cing, To dis - turb e'en a saint from his

**3rd Verse:**

dreams. Tho' this Life like a riv - er is flow - - ing, I care not how fast it goes  
 dreams. Tho' this Life like a riv - er is flow - - ing, I care not how fast it goes

'T IS WHEN THE CUP IS SMILING.

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp. The music consists of four systems of two staves each. The vocal line includes lyrics such as "on, boy, on, While the grape on its bank still is grow - ing, And such", "eyes light the waves as they run.", and "cres." markings. The piano part features harmonic patterns and dynamic markings like *p* (piano) and *f* (forte).

on, boy, on, While the grape on its bank still is grow - ing, And such

on, boy, on, While the grape on its bank still is grow - ing, And such

eyes light the waves as they run.

eyes light the waves as they run.

*cres.*

*p*

*cres.*

*f*

# FEAR NOT THAT, WHILE AROUND THEE.

*With mournful expression.*

FRENCH AIR.

The musical score consists of four staves of music in common time, key signature of one flat. The top staff is soprano, the second is alto, the third is bass, and the fourth is piano. The piano part provides harmonic support with sustained notes and chords. The lyrics are integrated into the musical lines, appearing below the notes. The vocal parts begin with a melodic line starting on a half note, followed by eighth-note patterns. The piano part features sustained notes and chords. The lyrics are as follows:

Fear not that, while a -

round thee Life's va - ried bless - ings pour, One sigh of hers shall wound thee, Whose

smile thou seek'st no more. No, dead and cold for ev - er, Let our past love re -

main; Once gone, its spi - rit nev - er Shall haunt thy rest a - gain.

FEAR NOT THAT, WHILE AROUND THEE.

Once gone, its spi - rit nev - er Shall haunt thy rest a - gain. Fear not that, while a -

round thee Life's va - ried bless - ings pour, One sigh of hers shall

wound thee, Whose smile now charms no more. One sigh of hers shall

*slentando.*

wound thee, Whose smile now charms no more.

## FEAR NOT THAT, WHILE AROUND THEE.

2ND VERSE.

May the new ties that

bind thee, Far sweeter, hap - pi - er prove; Nor e'er of me re - mind thee, But

by their truth and love. Think how, a - sleep or wak - ing, Thy im - age haunts me

yet; But how this heart is break-ing, For thy own peace for - get.

FEAR NOT THAT, WHILE AROUND THEE.

The musical score consists of five systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. The lyrics are: "But how this heart is breaking, For thy own peace for - got. Fear not that, while a -". The second system begins with a bass clef, a key signature of one sharp, and common time. The lyrics are: "round thee Life's va-ried bless-ings pour, One sigh of hers shall wound thee, Whose". The third system continues with a bass clef, a key signature of one sharp, and common time. The lyrics are: "smile now charms no more. One sigh of hers shall wound thee, Whose smile now charms no". The fourth system begins with a treble clef, a key signature of one sharp, and common time. The lyrics are: "more.". The fifth system continues with a bass clef, a key signature of one sharp, and common time. The score includes dynamic markings such as *slentando.* and *x 2*.

But how this heart is breaking, For thy own peace for - got. Fear not that, while a -

round thee Life's va-ried bless-ings pour, One sigh of hers shall wound thee, Whose

smile now charms no more. One sigh of hers shall wound thee, Whose smile now charms no

more.

# THE GARLAND I SEND THEE.

*Smoothly and with feeling.*

ITALIAN AIR.



The gar - land I send thee was cull'd from those bow'r's, Where



thou and I wan - der'd in long - van-ish'd hours, Where



thou and I wan - der'd in long - van-ish'd hours. Not a leaf or a



THE GARLAND I SEND THEE.

The musical score consists of three systems of music. The first system starts with the lyrics "blos - som its bloom here dis - plays," followed by "But bears some re - mem - brance of". The second system continues with "those hap - py days, But bears some re - mem - brance of those hap - py". The third system concludes with "days." A dynamic marking "cres." is placed above the bass clef staff in the middle of the third system.

II.

The roses were gather'd by that garden-gate,  
Where our meetings, though early, seem'd always too late;  
Where, ling'ring full oft, through a summer night's moon,  
Our partings, though late, appear'd always too soon.

III.

The rest were all cull'd from the banks of that glade;  
Where watching the sunset so often we've stray'd,  
And mourn'd, as the time flew, that Love had no pow'r  
To bind in his chain evn one happy hour.

# KEEP THOSE EYES STILL PURELY MINE.

FOR ONE OR TWO VOICES.

*Tenderly.*

GERMAN AIR.



Keep those eyes still pure - ly mine, Though far off I

Keep those eyes still pure - ly mine, Though far off I

be; When they most for o - thers shine, Then

be; When they most for o - thers shine, Then

KEEP THOSE EYES STILL PURELY MINE.

Musical score for the first part of the song. The score consists of four staves. The top two staves are vocal parts, and the bottom two staves are piano accompaniment. The vocal parts sing "think they're turn'd on me, Then think they're turn'd on me." The piano accompaniment features eighth-note patterns and dynamic markings like "cres." and "dim." The key signature is one flat, and the time signature is common time.

2ND VERSE.

Musical score for the second verse. The vocal parts sing "Should those lips, as now, re - spond, To sweet min - strel - sy,—" and "When their ac - cents seem most fond, Then sy,—" The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The key signature changes to no sharps or flats, and the time signature remains common time.

KEEP THOSE EYES STILL PURELY MINE.

The musical score consists of four staves of music. The top two staves are for voice (soprano) in G clef, with lyrics: "think they're breathed for me, Then think they're breathed for me." The bottom two staves are for piano, showing harmonic progression and dynamics like 'cres.' (crescendo) and 'dim.' (diminuendo). The score is in common time and includes a key signature of one flat.

Make what hearts thou wilt thy own,  
If when all on thee  
Fix their charmed thoughts alone,  
Thou think'st the while on me.

THE END.

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